

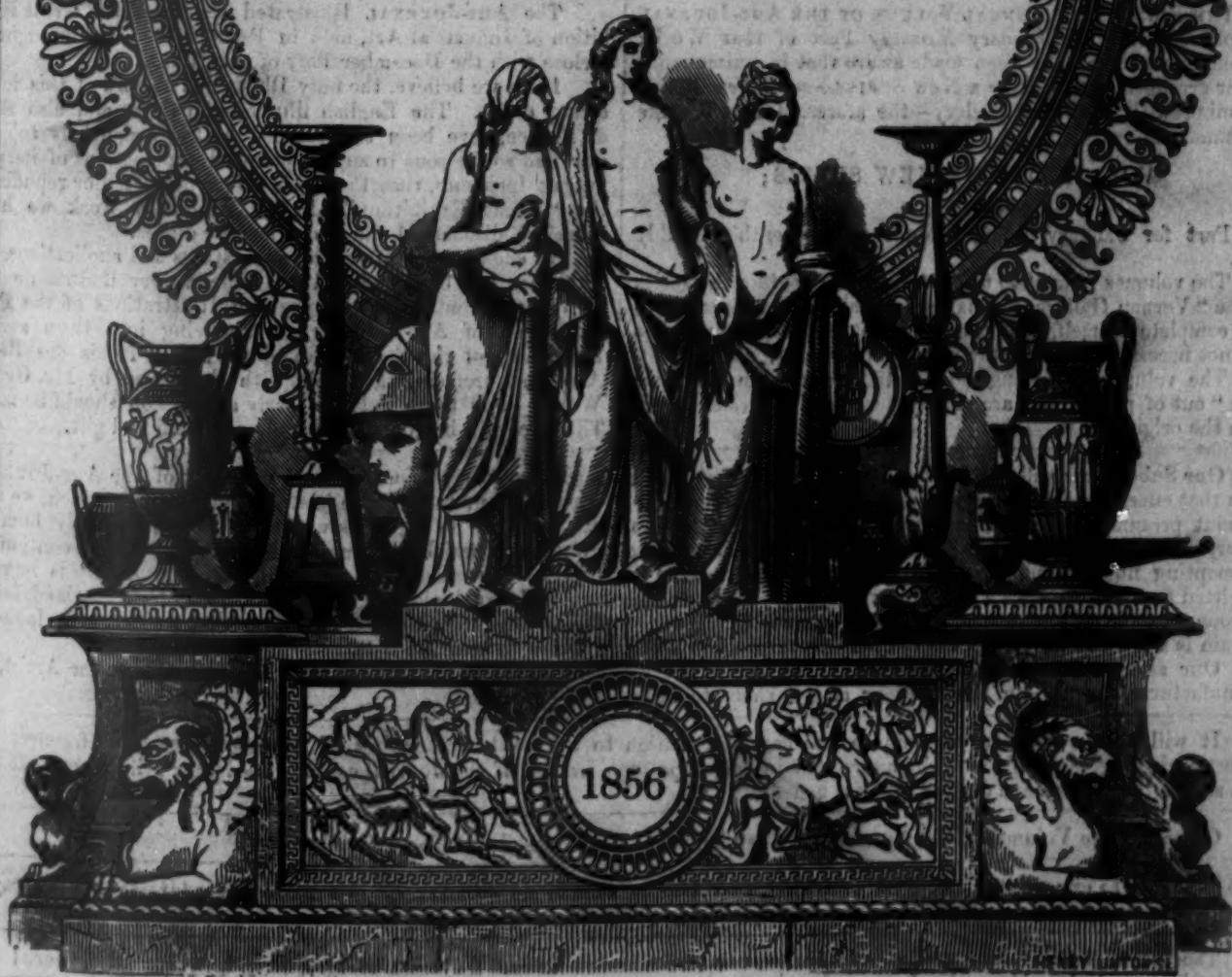
NEW SERIES: CONTAINING THE ROYAL GALLERY.

No. XVIII.

JUNE.

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THE
ART-JOURNAL.



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THE ILLUSTRATIONS.

1. THE VISIT TO THE NUN. Engraved by S. SMITH, from the Picture by SIR C. L. EASTLAKE, in the Royal Collection at Osborne.
2. THE QUEEN'S HORSES. Engraved by E. HACKER, from the Picture by J. F. HERRING, in the Royal Collection at Osborne.
3. RELIGION CONSOLING JUSTICE. Engraved by R. A. ARTLETT, from the Monumental Group by J. EDWARDS.

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THE EIGHTEENTH ANNUAL VOLUME OF THE ART-JOURNAL commenced with the January Monthly Part of that Work; but our Subscribers have been made aware that in consequence of our arrangement to issue a NEW SERIES—such New Series beginning with the Royal Gallery—the aforesaid Part is made to commence

VOL. II. OF THE NEW SERIES;

the Part for January, 1856, being the Thirteenth Monthly Part.

The volumes from 1849 to 1854, inclusive, contain the series of the "Vernon Gallery;" this series is also so arranged as to be "complete in itself," and those who obtain these five volumes will not necessarily require the volumes preceding.

The volumes preceding those of 1849 have been for some time "out of print," and are readily purchased at prices larger than the original cost.

The ART-JOURNAL Illustrated Report of the Great Exhibition of Industrial Art, held in Paris in 1855, was brought to a close with the December Part of that Work.

It is, we believe, the only Illustrated Record of this interesting event. The English illustrated papers, and also those of France, have been so absorbed by the melancholy topic of war, and so desirous to supply pictorial explanations of its prominent incidents, that they have either neglected or repudiated the "Great Exhibition." In achieving this work we have, therefore, discharged one of our leading duties.

In consequence of several suggestions and applications, the Publisher has been induced to issue a very limited number of Volumes containing the pages of Illustrations of the Paris Exhibition of Art-Industry: introducing into them several Engravings of the Statuary exhibited at the Palais des Beaux Arts, and prefacing the whole with the Essay by Mr. George Wallis. For these Volumes early application should be made. The price will be 10s. for the Volume bound and gilt.

Our Subscribers will, we trust and believe, find that we have made many arrangements for the conduct of the ART-JOURNAL with that energy and industry to which we owe its prosperity. We shall labour to continue in that useful course which, we may without presumption assert, has been fruitful of much good to British Art in its higher as well as in its comparatively humbler departments. We obtain continual evidence of the increasing estimation in which the subject is held, and of the continually augmenting numbers of those who feel interest in it; more than that, "the commercial value of the Fine Arts" is now an admitted fact, and we have a right to expect a proportionate success to a Journal which stands alone, not only in England, but in Europe, as their representative. Eighteen years is a long period to have laboured: the consciousness that we have not laboured in vain is a large reward: and the ordinary recompense cannot have failed to accompany it.

Our study ever has been, and ever will be, to render the ART-JOURNAL an associate almost indispensable to the Artist, the Manufacturer, the Artisan, the Amateur, and, in short, to all lovers of Art.

It will be our duty to pay minute and careful attention to the wants and wishes of Manufacturers, and frequently to report their progress. We are fully aware that in this important feature of the Journal consists its larger utility, and that from this source the public have derived especial benefit.

Covers for the Volumes of the ART-JOURNAL can be had of any Bookseller at Three Shillings each.

We reply to every letter, requiring an answer, that may be sent to us with the writer's name and address; but we pay no attention to anonymous communications.

The Office of the Editor of the ART-JOURNAL is 4, Lancaster Place, Waterloo Bridge, Strand, where all Editorial communications are to be addressed. Letters, &c., for the Publishers, should be forwarded, as usual, to 25, Paternoster Row.

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THE ART-JOURNAL.



LONDON, JUNE 1, 1856.

THE ROYAL ACADEMY.

EXHIBITION THE EIGHTY-EIGHTH: 1856.



LOOKING round these walls from year to year, we observe the spirit of the old school disappear—the spirit which held that drawing was not necessary to painting—that free and facile execution was the essence of Art. The works of men of that “persuasion” are now regarded as curious instances of senile infatuation. Who will say that in painting there is not a fashion independent of nature? In any given exhibition we may show all the decrees of nature pleasantly reversed, yet in the extraordinary progress of our school there is one thing for the accomplishment of which we still wait—that is, to see the microscopic labour of some of these small works applied to what is called the “grand style,” with life-sized figures—then may we expect to count the threads in draperies painted with a touch that shall make the labours of even Maclise look coarse and sketchy. But the stipple that is becoming so universal, and as it is used in working out heads, is destructive of good colour—this is instanced in all Millais’ works—it evidences labour, but vitiates the tints of natural shade. The time is not long gone by when foreign critics declared English works to be not only faulty in drawing but altogether wanting in finish; yet many of the works lately exhibited in Paris were there noticed as marvellous instances of assiduity. We regarded not long ago the works of the German school as dry and hard in their impertinent elaboration: but there may be instanced works in this exhibition which far out-distance the most careful productions of modern German Art. Our school of landscape is superior to any other in Europe, but curiously enough there is this year no landscape by any member of the Academy, and those landscapes which have recently been exhibited by members have been much inferior to those in other exhibitions regarded as very subordinate in comparison with the Academy. We have frequently of late years remarked this—this year our assertion is forcibly illustrated—there is no landscape, essentially so-called, by an academician. Our landscape is taking a curious divergence towards intense green, a fact more striking now than in preceding years; the colour has reached its ultimatum—it may be yet more abused. We look at many of these works—seriously marvelling what Sir George Beaumont

would do with his brown tree (we believe it is in Leslie’s Life of Constable that the anecdote is revived). The Academy may look round inquiringly as to whom they could honour by electing as landscape painters; they need not hesitate long, there are many by whose election they would do honour to themselves. Long did we think that the walls of the Academy were alone without ears—it is not so; there are to be no more executions in the Octagon-room—at the door is written “Price Office,” instead of what might have been formerly the inscription—

“Per me si va nolla città dolente,
Per me si va nell’ eterno dolore.”

The President, Mulready, Danby, Maclise, Herbert, and Dyce exhibit nothing—with one work from each of those the exhibition would have been the best that has ever been seen in these rooms; as it is, with so many valuable contributions from non-members, and even without any landscape strength, the collection is one of very superior merit.

It is probable—nay, perhaps, it is certain—that those of our painters who may have seen the great exhibition of Art in Paris, have been benefited by their visit. They could, at least, compare French and English pictures in juxtaposition, and so learn from such comparison what qualities may be safely adopted from the French school. In the exhibited works of this year, there is a greater degree of earnestness than we have ever seen before; our sketching school, to which we have already alluded, is all but extinct; and the French, who knew our school only from prejudiced tradition, were immeasurably astonished at seeing the very opposite of that which they expected to see—that is, a degree of finish far surpassing that of their own school. Unfortunately, in their criticism of all modern Art, the maxim of the mass is—“Ce qui n’est pas Français, n’est rien;” the surpassing colour of our school was not understood; but there are intelligent men who, while they justly uphold the merits of their own school, do justice to ours, and, among other things, admit the pre-eminence of our colour: in this we have nothing to learn from the French. It occurs very opportunely that there is now a portrait of Mr. Dickens by M. Ary Scheffer (according to the Catalogue), in the Academy. We regard at all times the productions of M. Scheffer with the highest admiration; he is one of the most accomplished of living artists, and stands alone in the exaltation of his sentiment; he is a school of poetic Art;—but we cannot receive this work as an example in aught to be followed: the features want relief and roundness, and the colour of the flesh is entirely false. M. Scheffer is one of the magnates of the French school, but there are fifty portraits more natural, on these walls. It is not, therefore, colour that we have to learn from French artists, but more of serious narrative in our subject-matter, be it historical, poetic, or didactic. Any observation, how rapid and superficial soever, will show the great amount of frivolous and uninteresting subjects on which the most patient and valuable labour is exhausted. When we look round the walls of the Academy, we feel some degree of shame that the objects of our school should be so little dignified, for even caricature is not without its place there. The spirit of “Pre-Raphaelism” survives, but in a modified form; the manner of execution, so called, is so easy of attainment, that many young artists, dazzled with the notoriety which has attended the efforts of the first professors of this taste,

will be continually publishing themselves as followers of the heresy, though gradually subsiding into something more reasonable, as with those who have gone before them. There is, we think, more good masculine portraiture on the walls than we have ever seen before. The heads are admirable; all full of thought and argument, most penetrating in expression, and at once engaging the spectator in speculation on the character of the individual. We are not prejudiced: we are cosmopolites in Art, and have studied every European school, but in none can we find such examples of portraiture as we find in this exhibition.

The “opening day” was, as usual, the first Monday of May (May 5),* and, as usual, the rooms were crowded with artists, eager to know their fate. Of the hanging this year we have little to complain; but it is understood that the number of pictures “rejected” is immense. This melancholy fact is easily accounted for; naturally, artists increase: all professions are, so to speak, over-crowded; and the Arts afford peculiar temptations now-a-days; for mediocrity has its chances, and will have, so long as Art-Union societies flourish, and provincial exhibitions are eager to exhibit all works “unsold.” While applicants for space greatly augment, the space they are to occupy is diminished. It is, we think, a boon, that the “Octagon Room” is converted from an exhibition-room into an office, where a clerk sits at the receipt of custom; but the consequence is, necessarily to reduce by about fifty, the number of works placed on the walls of the Royal Academy in 1856. Surely, then, it is high time to remove a grievance which presses heavily on the profession; and this can be done only, by appropriating to the Academy the whole of the building in Trafalgar Square. The members are sufficiently rich to purchase it; or, at all events, arrangements might be made by which they could become its purchasers at a “fair valuation,” deducting the estimated worth of their vested rights,—rights which must be considered as unquestionable. The

* THE DINNER AT THE ROYAL ACADEMY was reported fully in the *Times*; the party was large; several of her Majesty’s ministers were there, and others whom, for obvious reasons, the members “delight to honour.” Mr. Dyce, it appears, is a composer of music as well as pictures: the event of the evening was some new music by him to the old words, “Non nobis.” The President spoke much and well: the only passage in his speeches, however, which calls for special comment is the following: he said, or is made to say—“the office of the professed critic is, almost necessarily, to detect imperfections.” From this doctrine we utterly dissent: it is unsound in principle and untrue in fact; and coming, as it does, from high authority, is pregnant with danger. That criticism is not only unwholesome, but thoroughly evil, which labours to discover blemishes, and takes little or no note of beauties or perfections. There is no way in which genius could be so effectually crushed, or talent rendered so entirely useless, as by a system so ungenerous and unjust. We emphatically deny that any such office necessarily or unnecessarily belongs to “the critic.” On the contrary, the duty of the critic, and surely his pleasure, is to do good; to create happiness where it may be done faithfully; and to avoid giving pain where it can be avoided honestly. The man who looks upon any work—the result of toil, the produce of anxiety, and the seed of hope—or, indeed, upon any work of any kind—merely, or principally, to “detect imperfections,” is not a man whose head and heart are to be envied. The only happy man is he who disseminates happiness: this is a solemn, an impressive,—an eternal—truth. Genius is proverbially sensitive; and genius is rarely without fault. Accursed be he who would depress rather than sustain it; and doubly accursed he who would inflict a pang where he might heal a wound.

We have felt no common indignation at the perusal of the passage we have quoted—delivered in the presence of many artists and a few men of letters. It is adding largely to the want of sympathy we have long deplored as separating the two professions: we humbly think the duty of the President is rather to combine them for mutual aid than to divide them by mutual distrust.

money thus acquired by the country might be added to a parliamentary grant; and would considerably increase the sum, which the nation will soon be called upon to expend, in the creation of a National Gallery, either at Kensington, or on the site of Burlington House.

Among the "rejected" this year are the productions of many artists who have been regular exhibitors at the Royal Academy for a quarter of a century, and who have not yet passed their zenith; while many of the most meritorious among our younger painters have also been doomed to disappointment. No one will consider this as aught but a serious evil; it is an evil that must not be tolerated. We trust that steps will be taken by the many who have thus been placed at a disadvantage; and that any appeal they make to the Government, or to the House of Commons, will receive the earnest and cordial support of the Royal Academy.

The long existing misery to which Sculptors have been subjected, is this year greater than ever. It is impossible to enter the dark den on the ground-floor, without feeling how terribly it acts against the progress of this branch of Art,—an art which advances in spite of so many positive discouragements. The subject is one that involves so many considerations—and is of such deep importance to Art—that we have resolved to postpone for a month our comments on the Sculpture Room of the Royal Academy—merely remarking now that a large number of very valuable and highly meritorious works are therein "huddled together."

No. 6. 'The Lady Claude Hamilton,' J. R. SWINTON. A full-length portrait of the size of life, in which the lady is introduced standing, and in full dress. The taste of the present day tends to plainness of attire in portraiture, and with the best reason,—it is less liable to be vulgarised than full dress: this observation is prompted by the treatment of this portrait.

No. 7. 'A Dream of the Future,' the landscape by T. CRESWICK, R.A., W. P. FRITH, R.A. This might be an incident from some of our elder novelists or poets—Richardson, Fielding, or Crabb. Although called "a dream," there is nothing somnolent, either in substance or allusion. It is a story of a country girl leaving her native village, and about to seek employment in London which appears in the distance, St. Paul's being always the notable sign of the great city. The features are charmingly painted; we see the head in profile, as she turns to take a last look at her home. The trees are pencilled very much more carefully than Mr. Creswick has worked of late, and the foliage is more natural in tint.

No. 9. 'An Arab Sheikh and Tents in the Egyptian Deserts,' T. B. SEDDON. A small picture, in which the sheikh is seen standing, and in the background, at a little distance, appears the camp. The impersonation, we doubt not, is very characteristic, and the whole is most elaborately worked out; but there is yet something insipid in these sunny shadeless breadths of desert, which no skilful painting can qualify.

No. 10. 'Christmas Day in St. Peter's at Rome, 1854,' D. ROBERTS, R.A. We have seen very few pictures in which the vastness of the interior of St. Peter's is satisfactorily given; the subject here, however, receives ample justice,—and, compared with 'Rome,' the large picture of last year, it is more scrupulously worked out. The area is filled by a gorgeous procession, in which

Pio Nino appears enthroned, surrounded by all the state of the Catholic church, and the course of the procession is lined on each side by French troops. The near figures are accurately drawn, and the more distant ones very spiritedly sketched and indicated. There is much more colour in this work than we have seen in later productions of the painter, while less than there is would not have been consistent with truth. The passages of light, half light, and shade, are most effectively distributed; in short, it is a picture of the very highest excellence—one of the best of the catalogue of important productions at which this accomplished artist has, of late, been long and earnestly labouring.

No. 11. 'A Roman Balcony during the Carnival,' R. LEHMANN. A subject frequently painted, and, we think, not of sufficient interest for figures of the size of life. In the features there is much of the Italian character, and the heads are altogether worked out with the utmost precision. The picture claims, and deserves marked attention: it is a work of high order both in composition and execution.

No. 16. 'Mrs. Coningham,' R. BUCKNER. The features tell with a certain degree of brilliancy, but they are also somewhat hard in execution. The lady is standing; she is dressed in black, and relieved by a background treated for depth. In all the portraits by this painter the persons are represented as taller than in the life: this appearance is effected here by carrying the drapery below the extremities of the person.

No. 17. 'Love's Labour Lost,' F. R. PICKERSGILL, A. The composition is according to the second act of the play.

"Biron. Lady, I will commend you to my own heart.
Rosaline. 'Pray you do my commendations; I would be glad to see it."

Longaville. I beseech you a word; What is she in the white?
Boyet. A woman sometimes, an you saw her in the light.

Shot, by heaven; proceed, sweet Cupid."

The theme, it will be seen, is not a continuous and perfect subject from the play, but is rather comprehensive; the incidents being culled from separate passages,—but all the *personæ* are present—the Princess, Rosaline, Maria, Katharine; the King, Longaville, Dumain, Biron, and others. It is much the most natural and least ethical composition that we ever remember to have seen exhibited under this name. It is more eloquent in the language of the human heart than any antecedent production, either imaginative or from Spenser, although here there is still a tendency to allegory which sorts but ill with an everyday expression of human passion. In looking at the picture, we are at once struck with its strong relation rather to schools than to nature. The female figures remind us at once of Titian; the male figures recall Giorgione. Titian, in the vigour of his life, painted principally from one person; we see her everywhere where Titian's works are preserved; but she is especially found as 'Flora' in the Venetian Room of the Palazzo Vecchio at Florence—a picture still as bright as when it left the easel. There is the prototype of all who follow Titian, and there is the ever-surviving idea of the picture before us. We see continually a recurrence of identity in the works of most painters; but no artist would paint a series of such identities could he divest himself of the paramount idea by which he is exclusively possessed. All the figures are well drawn and painted, and the whole is brought most fittingly together; but in the upper part of the work there is a group of Cupids, which cannot be present

with real impersonations; and the objection may be even more strongly urged against the Cupid with sun-bright wings in the immediate foreground.

No. 18. 'A Group of Fowl,' W. HUGGINS. Very well drawn and painted, but not sufficiently relieved.

No. 19. 'Bedroom of Mary, Queen of Scots, Holyrood Palace,—showing the ante-room whence Rizzio was dragged and murdered, and the secret staircase by which the conspirators entered,' S. D. SWARBRECK. Rather a long title for such a subject, but an instructive picture to those who have not been to Holyrood. The historical mark on the floor is now so indistinct that we really think the story of the commercial traveller and his scouring drops, so pleasantly told by Scott, was no joke. The "damned spot" has been recently in greater danger from an enthusiastic student of chemistry, who is most anxious to scrape away the surface, and, by chemical test, set at rest for ever the question as to its being a stain of human blood. The picture is very like the place.

No. 23. 'Ennui,' the property of the Right Hon. Lord Londesborough, A. COOPER, R.A. This is really a beautiful work as a portrait of a horse; it is the kind of subject to which this artist should exclusively adhere.

No. 24. 'Haymaking,' N. LUTPON. The subject is a section of a meadow with near trees and a glimpse of upland distance; it looks as if painted on the spot and has been very diligently worked out. The trees are painted with less decision than the lower parts, and there is an unpleasant greyness in the foliage tints.

No. 25. 'A Portrait,' T. GOODERSON. A head of a child very simply and delicately painted.

No. 33. 'Sea Weeds,' H. TIDEY. We notice this to instance the silly inapplicability of the title to a party of fish girls dancing. If we are wrong in our description, the hangers are in fault, though it is one of the works that we would not have one inch lower.

No. 34. 'Mrs. Campbell of Monzie Castle, Perthshire,' SIR J. W. GORDON, R.A. The lady is standing, attired in black, and relieved by a plain background. The treatment is entirely free from affectation,—the features are fresh and clear.

No. 35. 'Home,' J. N. PATON. Here is a domestic tale recited with the most penetrating power of moving eloquence. A corporal, apparently of the Fusilier Guards, has returned from the Crimea with the loss of his left arm; he has just entered his cottage home, his clothes rent and travel-stained, for he has been long on the march. He has just sat down and is held in the embrace of his wife who kneels at his feet, and round her he has thrown his remaining arm, while behind him is his mother who hides her face and weeps upon his shoulder in that tumultuous grief which has no utterance. Even beyond the high artistic merit of the picture is its simplicity and truth—so difficult of attainment is simplicity. The group is such as we see them in this condition of life. We can discover no attempt at refinement which would at once vitiate the entire narrative—even the washing or whitening of the hearth pronounces as favourably for the observation of the painter as for the household care of the wife—that incident is a long chapter of the history. The broken boots and trowsers bespeak a toilsome journey; it is many a day since that part of his kit was on parade—and then the helmet of the Russian guardsman on the floor is a

trophy that speaks of victory won by personal prowess as dear to him even as the medal on his breast with its three clasps—poor fellow, he deserves the best pension the board can give him. Adieu, mon caporal. You will have to be honoured in old age, and fight your battles over again with your children's children: although the wife and mother look so hopeless now: and herein is the fault of this truly admirable picture—a "gem" of its class and one that honours our British School. The artist should certainly have given a more distinct impression that he meant his hero to live: and not have made the wife and mother so utterly abandoned to despair.

No. 39. 'The Stream from Llyn Idwal, Carnarvonshire,' A. W. HUNT. Really a charming production, exemplifying in a great measure the deficiencies of what is called "Pre-Raphaelite" art; these are harmony of colour with harmony of parts, combined with the utmost finish that can be accomplished in painting. The view is selected with good taste and a feeling for composition, a circumstance which we are always glad to notice, for it is not merely anything that will make an agreeable picture. The work is worthy of all praise as the best we have yet seen in the manner of its execution.

No. 40. 'The Wear at Durham,' J. PEELE. Not at Durham, but somewhere in the meadows above the city; the picture is fresh and natural in colour. The artist maliciously introduces a piscator on the banks—we wish him success: for ourselves we could never touch a fin in the Wear—commend us to the Whitadder, Till, and Tweed.

No. 50. 'Sir Anthony de Rothschild, Bart.,' S. A. HART, R.A. A portrait of the size of life, treated in the simplest manner, with a perfectly plain background; the head is successfully painted. The portrait is intended to be placed in the Jews' hospital at Mile End.

No. 52. 'Spring Flowers,' J. H. S. MANN. A little girl with her apron full of flowers; the head is an interesting study.

No. 53. 'Dutch Pinks arriving and preparing to put to sea on the return of the tide,' E. W. COOKE, A. These are the same boats that the artist has celebrated for the last two or three years; he seems as determined to make Dutch pinks as famous as Dutch tulips, but it were desirable that he should paint some other sea-flower. The skipper of the "Van Kook" (that we see is the name of the craft) is we hope too wise a man to venture to sea in such a gale. The sea is painted with a greater liberality of touch than usual, the water is not so thready as we have seen it; and this contrast gives a degree of hardness to the boats and their rigging.

No. 54. 'The Administration of the Lord's Supper,' J. C. HORSLEY, A. The cup is held by an old man and his son who kneel together at the altar, and before them stands the officiating clergyman. The figures are well drawn and painted, and to the composition is communicated a solemnity becoming to the subject.

No. 61. 'The First Buttons,' D. H. FRISTON. A small picture very minutely executed, the subject of which is a little boy trying on his first jacket and trowsers.

No. 62. 'Charles Dickens, Esq.' A. SCHEFFER. This is scarcely such a portrait of Dickens as we should have supposed that Ary Scheffer would have painted. It is extremely unassuming, but we think too highly glazed, which toning will become deeper with age. It is not, we think, a very striking resemblance: it is something, however, to be painted by so great a master.

No. 63. 'His Grace the Duke of Rutland,' F. GRANT, R.A. The Duke is presented as a man of business, being in the midst of papers and accounts, a very much better arrangement than any introduction of state. The identity is at once pronounced, but it should have been the purpose of the painter to have reduced the angularity of his study.

No. 67. 'The Lady Edith Campbell and the Lord George Campbell, children of his Grace the Duke of Argyll,' J. SANT. The two children are grouped as at prayers and wearing their night-dresses, with an expression of feeling eloquently devotional. The treatment is very simple, the light group tells against the dark background. The picture is absolutely delicious: the children are exceedingly beautiful; they belong to Nature as much as to the Duke.

No. 68. 'Little Red Riding Hood,' R. REDGRAVE, R.A. This is a large study of sylvan scenery very conscientiously rendered from the selected subject. The near section of the picture with all its grass and weeds, and the minute drawing and painting of the stems of the trees, is a most veracious transcript from nature, but the colour generally strikes the eye as too green. We have looked for leafage of this colour, but could never find it; we have never seen it either in the lights or shades, without light warmth or dark warmth—nothing is more difficult than to paint foliage under penetrating light so as to give relief respectively to the different masses; the artist has felt that difficulty here—anything that would relieve the flatness of the upper part of the picture would be an advantage.

No. 69. 'A Welsh Interior,' E. J. COBBETT. A very careful study of a portion of a cottage, in which the light, in all its effects and gradations, is admirably described. A more successful picture of the kind is rarely met with.

No. 75. 'The Last Parting of Marie Antoinette and her Son,' E. M. WARD, R.A. Scene, the Prison of the Temple; persons present, the Queen, her son and daughter, the sister of Louis XVI., and the members of the Revolutionary Committee. The subject is derived from Beauchêne's "Life of Louis XVI.," in which it is stated that the Queen, having collected all her energies, seated herself, drew her son near to her, and placed both her hands on his little shoulders; calm, motionless, so absorbed in grief that she neither wept nor sighed. She said to him in a grave and solemn voice:—"My child, you are going to leave us; remember your duties when I am no longer near to remind you of them. Never forget the merciful God who has appointed you this trial, or your mother who loves you: be modest, patient, and good, and your Father in Heaven will bless you." It is a large picture, with more freshness, less of the yellowness of the French school than we have seen in antecedent works. The composition is divided into two agroupments, that of the Queen, her children, and sister-in-law; and on the left the revolutionary committee; the former light, the latter in shade. The character and the accessories of the picture—the poignant distress on the one side, and the coarse insolence on the other, with the peculiar personalities, declare the subject as unmistakably an incident in the history of the royal family of France after the first revolution. The group on the right is of itself a picture; the darker group on the left does not approach it in the success of its chiar-oscuro, although the description of the men is co-incident with the treatment to which the unfortunate prisoners were subjected.

We cannot too highly praise the dispositions; the composition is not thronged with useless material; every object has its voice in the story. Upon the whole, we think, it cannot fail to be pronounced the best of the pictures which the artist has executed from the history of these "unfortunates." It will establish a reputation already among the highest: and may be safely considered the most admirable work of the exhibition.

No. 76. 'Mrs. Hanbury Leigh and Children,' W. BOXALL, A. This work is not so successful as others which the artist has exhibited; the figures are deficient in roundness and substance.

No. 82. 'Miss de Rothschild,' J. SANT. A portrait of a young lady in a gauze dress; she is represented standing, and the features are seen as a three-quarter face; the head is a masterly study; and the whole picture is beautiful: but the artist has been fortunate in his model.

No. 83. 'The Brook, Chudleigh, Devon,' W. F. WITHERINGTON, R.A.

"Falling fast, from gradual slope to slope,
With wild infracted course and lessened roar
It gains a safer bed, and steals at last
Along the masses of the quiet vale."

The stones, broken bank, near herbage, water, and all the foreground material, are very successfully rendered; and not less so is the upper foliage, with the stems and branches. It is most difficult to paint sunshine on leaves, and because there is no such occurrence here, the picture is more like the reality of nature than any other production by the same hand, in which this condition of light is seen. It is altogether the most agreeable essay in this genre that has appeared under this name.

No. 85. 'Hark!' W. H. KNIGHT. An agroupment of small figures in a cottage. The incident which points the title is the father of the family holding his watch to the ear of his youngest child, seated on its mother's knee. The group is most effective, as well in relief as in colour; the head of the father, and the wondering features of the infant, are a triumph of miniature in oil.

No. 86. 'Brook Ford, Devon,' J. M. CARRICK. The arrangement consists principally of a streamlet crossed by a wooden bridge. The water flows over a shallow with weeds and stones, and is shut in and shaded by trees; the subject has undoubtedly been painted on the spot, and every passage of the work has been wrought out with the nicest manipulation.

No. 87. 'The Persian Maid,' H. W. PICKERSGILL, R.A. This picture is painted after the lines in "Lalla Rookh"—

"The young village maid when with flowers she dresses
Her dark flowing hair for some festive day,
Will think of thy fate till, neglecting her tresses,
She mournfully turns from the mirror away."

It is one of those oriental costumed figures of which the artist has painted many, and has based a reputation on them.

No. 88. 'The Countess of Ducie,' F. GRANT, R.A. The lady is attired in black velvet, and is seated, holding a book on her knee, but looking out of the picture. The features are characterized by too much severity.

No. 92. 'Crossing the Sands to Swansea Market,' E. F. D. PRITCHARD. There is a bright daylight breadth about this work which is very agreeable in effect, but it is too high for inspection: this is to be lamented, for the artist has established a prominent reputation for pictures of the class, and this is apparently one of his best.

No. 93. 'Richard Owen, F.R.S., Hunterian Professor of Anatomy and Physiology, &c.,' H. W. PICKERSGILL, R.A. The Professor, who wears his academical gown, is presented

standing as if in the act of lecturing. It is a striking likeness of a great and good man.

No. 94. 'The Abandoned,' C. STANFIELD, R.A. This is a shipwreck story, a tale of interest profoundly pathetic, painted from a passage in "The Voyage," one of the narratives in Washington Irving's "Sketch-book." A portion of the extract runs thus—"There was no trace by which the name of the ship could be ascertained. The wreck had evidently drifted about for many months; clusters of shell-fish had fastened about it, and long sea-weeds flaunted at its sides. But where, thought I, is the crew? Their struggle has long been over; they have gone down amidst the roar of the tempest; their bones lie whitening among the caverns of the deep. Silence—oblivion—like the waves, have closed over them, and no one can tell the story of their end. What sighs have been wafted after that ship! What prayers at the deserted fire-side of home!" The pathos of the writer is fully realised by the artist; with respect to the ship itself, the sad story is continued even farther. Since the abandonment of the once brave vessel, the furious sea must have sunk many times into repose; but we see it now as if in sport tossing to and fro the helpless hulk, with her broken cordage hanging over her sides, and her riven copper shown as she heels to port. To give importance to the wreck, she is lifted on to the crest of a sea, while the spectator sees her from the trough. Neither on board nor around is there any sign of life; the gallant craft survives many tempests, and is yet the plaything of the mocking waves, a history even more sad than if she had gone down with all her crew—the ship, their home, still struggles to live upon the waters, but where are they? Without them she moves no more; without her they perish. The picture more than realises the sentiment of the written description. It cannot fail to be classed among the most valuable works of one of the greatest artists of our age and country.

No. 98. 'Shade,' H. JUTSUM. A small picture, a miniature in oil, showing a shaded nook of woodland scenery, of which the foreground especially is a highly meritorious passage of art.

No. 99. 'On the River Brent,' C. SIMMS. The river winds into the picture between wooded banks, and crossed by a bridge at a little distance. The view is well selected and creditably painted.

No. 100. 'West Australian, the property of the Right Hon. Lord Londesborough,' A. COOPER, R.A. This is a portrait of a horse beautifully painted and well drawn; perhaps too much refined upon.

No. 101. 'The Greeting in the Desert—Egypt,' J. F. LEWIS. Here is illustrated the ceremony of the meeting of friends in the desert. Two men, perhaps in the condition of merchants, address each other in friendly terms, grasping each other at the same time by the hand; there are also camels and a slave introduced. The men do not wear the same costume; there is a difference in their dress which may define respectively the Arab of the city and the Arab of the desert, or some other distinction of condition or country. In the execution of this picture there is a greater degree of breadth than in the water-colour works by this painter; but everything here must be accepted as of the most unquestionable accuracy.

No. 102. 'Lady Fitz-Wigram,' MRS. CARPENTER. The lady is seated, resting her head on her left hand; there is a natural ease and relief in the pose of the figure, which is one of the best qualities of portrait-painting.

No. 110. 'Winter,' W. F. WITHERINGTON, R.A. The season is typified by a group of two figures, circumstanced in the open and bare fields, consisting principally of a field-labourer busied in cutting down the superfluous growth of wood, and secondly of a child who has brought him his breakfast or dinner. The incident is realised in a feeling which raises it beyond any of the other figure pictures of the painter—for instance, "Autumn," No. 124, is described by two children returning from gleanings, a production by no means equal to the other.

No. 114. 'Hide and Seek,' T. WEBSTER, R.A. This is a work of great self-possession. It is not like a composition, consisting of a long catalogue of household items, very embarrassing to the inmates; there is a wholesome economy, and an earnest sobriety about the scene of these gambols, which look infinitely more real than a confusion of chattels. The *materfamilias* is sitting nursing her infant, and all the elder children have hidden themselves in various parts of the room, yet to be discovered by the boy who eagerly enters the door. But all are partially visible to the spectator—here a hand, there a head, elsewhere a pair of legs—a notable distribution of heads and limbs. Were we invited to join in the game, the place of our selection would be under that hamper. The whole is rendered with that truth and sincerity which distinguish these works; the children especially are represented not as children without youth, but as children with the buoyancy and freshness of childhood.

No. 116. 'Field-Marshal Lord Raglan,' F. GRANT, R.A. The figure is presented standing in an open landscape composition, and wearing a plain military undress. The work is not vulgarised by any extravagant allusion to actual warfare. The head is well painted, and is very like what Lord Raglan was a few years ago.

No. 122. 'Burd Helen; Helen, fearing her Lover's desertion, runs by the side of his Horse as his Foot Page,' W. L. WINDUS. The subject is from an old Scottish ballad—

"Lord John he rode, Burd Helen ran,
A live-long simmer's day,
Until they cam' to Clyde Water,
Was filled frae bank to brae."

We instance this as an example of the worst taste in the selection of subject. The lady appears as a page running by the side of her mounted lover, who was a dastard; not to say anything of the discredit attending such a course on the part of the lady. The greater the success in the treatment of such a subject, the more painful it becomes.

No. 123. 'The Lady Clementina Villiers,' F. WINTERHALTER. Simply a life-sized head, elegant in character, and pointed in life-like expression; but the shaded portions are indifferently coloured; the low tints are extremely impure; they are deficient in natural transparency.

No. 125. 'A Sister of Mercy,' Miss A. E. BLUNDEN. She is visiting the bedside of a poor woman, whose days seem numbered. The principal figure is a successful study.

No. 131. 'Many happy Returns of the Day,' W. P. FRITH, R.A. A family party is here assembled in celebration of the birthday of a little girl, who is crowned with, and embowered in, flowers. She looks very much frightened; we presume she has not yet made her speech. If this work be a portrait composition, we must say of it that it is painted as well and as brilliantly as the subject can be; but if proposed as a pictorial production, it must be observed that it is an ungrateful subject. The accomplished artist might easily have selected from a thousand better.

No. 132. 'Cologne—Vegetable Market,' G. JONES, R.A. This does not look like the Altmarkt, and if it be not the Neumarkt, near the church of S. Aposteln, we give it up: we know not the *locale*. We instance this picture as an example of what we have spoken of in the introduction—our elder school of Art. It is not unprofitable to meet with something to look back upon; we see this picture down the shadowy array of the last fifty years; it is now what it might have been fifty years ago. We cannot even in old age stand still; the years then pass more rapidly, and the greater exertion is necessary to catch "the Cynthia of the minute."

No. 137. 'In Arundel Park,' P. W. ELES. In this view we look over the trees behind the castle, the upper turrets of which catch the eye. It is an interesting view, more attractive than park scenery generally.

No. 138. 'Mr. David Cox,' Sir J. W. GORDON, R.A. There is some significance in that name; we wish it had been catalogued without the "Mister;" but let us copy the rest of the text—"Painted by subscription, and presented to him by a number of his friends and admirers of his professional eminence and private worth; to be ultimately placed in some public building in Birmingham, his native town." An ungrateful addition that, from "ultimately,"—the father of the Water-Colour ought to have been spared that *memento mori*. What, we ask, are the people of Bettws to do?—they ought, at least, to have a statue, for David Cox's constancy to Bettws has seen two generations laid in that primitive churchyard. What is not due in these days to the man whose patriotism sternly refuses to paint anything but English scenery! We might well expect such a resolution from a head like that; farewell, "Mister" Cox; may we yet meet, for years to come, under your own weeping skies, in Pall Mall East.

No. 139. 'Napoleon III., Emperor of the French,' the picture the property of the Queen, E. BOUTIBONNE. This is a small equestrian portrait of the emperor, who wears a military uniform. The resemblance is most perfect. The figure and horse are relieved by an open and plain background.

No. 140. 'Hero and Leander,' J. COLBY. A small picture; apparently is the discovery of the body of Leander by Hero. The agroupment and circumstance point directly to the subject.

No. 144. 'Hermione,' C. R. LESLIE, R.A. She is here presented upon the pedestal, and we may suppose her contemplated by Leontes and those with him. The features are modelled to a most appropriate expression—that of tender supplication—she wears the courtly ermine and a regal robe. The head, with the exception of being somewhat too large, is sufficiently successful to suggest the wish that the figure had been made more statuesque.

Nos. 145 and 146. 'Geraniums and Roses,' by Miss MUTRIE and Miss A. F. MUTRIE, exquisitely painted; and with an accuracy that rivals nature.

No. 147. 'Saved!—Dedicated to the Humane Society,' Sir E. LANDSEER, R.A. This is a large picture, showing the rescue of a child from drowning by a large Newfoundland dog. The little boy has been playing on a jetty or breakwater and has fallen into the sea, whence he has just been dragged by the dog. He lies motionless across the fore legs of the animal, the head of which is raised and looking for further assistance. Beyond the fragment of the jetty all is open sea—the attention by the way paid to the individualisation of these stones reduces the importance of the group.

The head of the dog is of course a most masterly study, but the paws have the appearance of being too large. The picture is careless of finish: it is, indeed, a work of genius without labour. Especially it is to be noted that the dress of the child has certainly never been in the water at all.

No. 153. 'Thomas Carlyle, Esq.,' R. TAIT. The subject is presented in profile, in a pose of profound thought. The head is a careful and characteristic study.

No. 154. 'After Sunset,' T. S. COOPER. A group of cows on the bank of a river, seen as in deepening twilight. The work evinces much of the feeling of a foreign school.

No. 155. 'H. M. the Empress Eugénie,' the picture the property of the Queen, E. BOUTIBONNE. The Empress is mounted and wears a lilac silk riding-dress, and is circumstanced as if in the gardens of Versailles, it may be. The resemblance is at once recognisable, and throughout, the composition is brought forward with the most scrupulous nicety.

No. 157. 'The First Scrape,' R. FARRIER. A small picture, in which a boy is seen attempting to play the violin. His success is indicated by his sister, who holds her ears, and the howling of the dog. The figures are very studiously finished.

No. 160. 'The Letter,' E. DELFOSSE. A small work painted in the taste of the French school; it is agreeable in colour.

No. 161. 'The Old Church on the cliff, Bonchurch, Isle of Wight,' J. E. MEADOWS. This has been studied very accurately from the place; there is nothing very tempting in the subject, the merit of the picture consisting entirely in the natural reality of the representation.

No. 162. 'The Graces,' W. E. FROST, A. To this every-hymning triad the artist adds a small company of Loves, we think with injurious effect. In these figures the flesh tones seldom rise above a middle tint, but the surface texture is delicate to a degree. The movement of the figures looks constrained and measured, a circumstance likely to arise from an expression of fatigue in the model. The back of the figure, turned towards the spectator, looks near the waist as if it had been compressed by the stay. It is however a work of very high merit—elegant and refined in every idea; and sustains the reputation of an artist who deservedly stands at the head of "his order" in this particular line.

No. 166. 'Hugh Heber Percy,' C. COUZENS. Study of the head of a child, a fair-haired boy—executed evidently with infinite nicety of execution, though too high to be examined.

No. 171. 'The Brambles in the Way,' J. C. HOOK. As to careful execution and reality of representation this work is of a high character, but it is deteriorated by one default not uncommon in these times—that is, the greens are greener and colder than those of nature. With reference to the title—the allusion is to the passage of a country girl over a stile, her progress being impeded by the brambles.

No. 174. 'Part of the city of Morocco (containing the Sultan's palace and gardens), and the Atlas range of mountains as seen from the roof of the Mahmonia palace, the residence assigned to her Britannic Majesty's mission during the months of March and April, 1855,' W. H. PRINSEP. Morocco is a place we know little about, therefore in as far as such pictures are correct, they are instructive. The edifices are low and unpicturesque, we see something however of the country, which is hot enough—without vegetation sufficient to afford one meal to a grasshopper; even the snow on the peaks of the Atlas looks hot.

No. 175. 'The Emperor Charles V. at Yuste,' A. ELMORE, A. This picture is painted from Sterling's Cloister life of Charles V., and the immediate incident—that of contemplating the portrait of the Empress—is one which has been already several times studied. "The sunshine again tempted him into his open gallery. As he sat there, he sent for a portrait of the Empress, and hung for some time lost in thought over the gentle face, which with its blue eyes, auburn hair, and pensive beauty somewhat resembled the noble countenance of that other Isabella, the great queen of Castille. He next called for a picture of our Lord praying in the garden, and then for a sketch of the Last Judgment, by Titian, &c., &c." The Emperor wears a suit of black, and is seated in a black chair, a repetition which we never remember to have seen before practised with such force of effect—such force as to nearly annihilate the remaining agroupments. The Emperor is seated on the left of the composition, and near him stands Philip II., who looks older than Philip was at this time, and handsomer. The pictures are brought and placed before the Emperor by monks and servants; and on the extreme right is a group the removal of which would improve the picture, as it detracts from the concentration which should be the feeling in respect of the Emperor. The work is however a composition of great power; the subject is the best the artist has ever entertained, and he has done it ample justice.

No. 176. 'Sir John Watson Gordon, R.A., President of the R.S.A.' Painted for the Academy by JOHN GRAHAM GILBERT. The great portrait-painter is here introduced in court-dress, we had rather seen him in tweed, and on the Tweed with a salmon-rod in his hand. The head is very like that of the subject and is satisfactorily painted, but the extremities should be re-constructed.

No. 177. 'Scene in North Wales,' W. S. BACH. The lines here tell with good effect, and the quantities compose well, with the exception of the principal mountain being brought into the centre of the view, beyond this we can see nothing—the picture occupying a distinguished place near the ceiling.

No. 179. 'Shells of the Ocean,' G. E. HICKS.

"I stooped upon the pebbly strand,
To cull the toys that round me lay,
But as I took them in my hand,
I threw them one by one away."

It is a young lady who thus gathers and throws away the shells. It is apparent that the head of the figure is too small, but also that there is knowledge and judgment in the picture, but beyond this nothing is discernible.

No. 181. 'Children,' MRS. W. CARPENTER. A group of two life-sized heads—a boy and girl; the features of the former are engaging.

No. 182. 'Handy Janie,' R. REDGRAVE, R.A. This young lady is presented to the spectator in a small section of pastoral landscape; she is flanked on each side by a water-pail, and stands near the well: we cannot speak too highly of the diligent manipulation of the work.

No. 184. 'Near Moreton, Cheshire,' E. HARGITT. A small sketch of a piece of flat scenery remarkable for sweet and harmonious colour.

No. 186. 'Trukkee, February 25th, 1845,' G. JONES, R.A. A large picture showing a rock-fastness in India, the stronghold of a daring and powerful robber-force, which is here represented as being attacked by troops under Sir Charles Napier. If the sketches from which the picture has

been painted be true, the picture is useful in so far as it describes the nature of the pass.

No. 188. 'Daniel Wilson, D.D., Lord Bishop of Calcutta,' M. CLAXTON. This portrait has been executed for the congregation of St. Paul's Cathedral. The head is remarkable; the features are thoughtful and benevolent.

No. 189. 'Sunset in the Atlantic,' H. J. JOHNSON.

" * * * Far up the wave,
The clouds that lay piled in the golden heat
Were turned into types of the ancient mountains,
In an ancient land."

The subject is not shown as at sea, but the spectator is placed in shore, whence he contemplates the sky, and the red draperies which the departing sun has so richly hung over the horizon. The sea opens on the left, on the right the view is closed by a cliff. This picture merits a better place than that in which it has been hung.

No. 190. 'Lieut-General the Earl of Lucan, Lord-Lieutenant of Mayo,' presented by his friends in the county on his return from the command of the English Cavalry in the Crimea, F. GRANT, R.A. This is not among the most successful of the artist's works.

No. 191. 'A Guarda Costa riding out a Gale, off Fuentarabia, at the mouth of the Bidassoa, Basque Provinces,' C. STANFIELD, R.A. The landscape portion of this picture is more beautiful in colour, and more satisfactory in its various description, than any of the recent works which its author in the same class of material has dealt with. But the guarda costa—there is the pith of the story—she is jumping over these avalanche-like rollers, holding on by only a painter, not even a hawser—a cunning device of the artist to move the sympathies of the bystanders towards these poor fellows whose lives are thus wantonly jeopardized; for a few yards behind her are rocks, on which they must instantly be cast. The boat and all her gear are admirably painted.

No. 193. 'On the Rosalyn-park Estate, Hampstead,' H. TIFFIN. Small but solidly painted—spotty with busy lights, inasmuch that the eye has no resting-place; it must be a very circumstantial imitation of the place.

No. 194. 'Scene in the Highlands,' R. H. ROX. A small picture, showing lake and mountain; the essence of Highland scenery; too highly coloured perhaps, but very effective and deeply interesting in subject and treatment.

No. 198. * * * R. HANNAH. A small picture, which in the catalogue is described by a couplet from a song instead of a title.

"When I showed her the ring, and implored her to marry,
She blushed like the dawning of morn."

The fair one is a cook maid who is occupied in scouring her pans at the window of her pantry, wherein is introduced the hand of a policeman holding the ring; but the painter has not worked up to the sentiment of the verse, for the lady is neither coy nor blushing. The figure, with all the household gear by which it is surrounded, is accurately drawn, and very firmly painted.

No. 200. 'Peace Concluded, 1856,' J. E. MILLAIS. One of the happiest results of peace—one which as dealing directly with our affections, not with our interest, and so coming home to our hearts and hearths—is proposed for illustration here. An officer—it is not shown whether he has returned to his home sick or wounded or on leave—reclines on a sofa, holding in his hand that number of the *Times* which announces the conclusion of peace. On the same sofa sits his wife,

with one arm thrown round his neck and the other joined in his; behind them is a very large and wide-spreading myrtle, and before them are their two children, playing with the box of toys known as Noah's Ark. The agroupment of the two principal figures, although a probable incident, is not easy. We lose first the extremities of the husband and have to look for them beyond the wife, and then the question arises as to what she is seated on—being upheld only by a supposition that she occupies some mysterious space at the edge of the sofa. The proposed sentiment upon the part of the wife is an inward tumultuous gratitude, too large and impetuous for mere words, for it has filled the citadel of her heart, and for a time overpowered the tongue to silence; the feeling may be shared by the husband, but it must be in a mixed form. The children in their play make a pointed allusion to the political phase of the time (whether they be both girls, or boy and girl, we cannot tell, so fantastically antique is their dress), one offering a dove with an olive branch to the father, and on the mother's knee the other typifies the four belligerent powers by a lion, a bear, a cock, and a turkey. These allusions could not be understood by children of such tender years—hence this passage of the composition becomes caricature—an infelicitous counterpoint to the emotions of the parents. The colouring and shading of all the faces is the same: the shade tints are brown, opaque, and unnatural; in the children these shades exist in the same strength and in the same tints as in the parents. The drawing and painting of the lady remind us at once of the drawing and painting of the mother in the 'Rescue' (we mean the fire picture); that is, beneath the draperies there is no substance, and the drawing in other respects is glaringly faulty. For instance, the shoulder has no breadth or roundness, the line of the shoulder and that of the arm coincide in an obtuse angle. Whether the arm and shoulder did or did not fall into such lines, they should not have been so drawn. The head-dress of the lady is vulgarised by a towering plait of hair, and the children are stultified by antique dresses in which they cannot move. If we further consider the drawing of the mother we find her ten heads high, and the hands of the children are coarse and heavy; that holding the dove is the rough red hand of an adult. The scene does not appear to be a balcony, or gallery, or greenhouse—it is not apparent that it is either, whence then the myrtle that flourishes at the back of the principal group? Originality is the offspring of genius, but originality must be supported by probability in the absence of patent truth. There can be no substitute in a proposition of originality; the fallacy shows at once as affectation—eccentricity—or absurdity. The myrtle here seems at least an impropriety. If this be another example of what is called pre-Raphaelite Art, we should be glad of an explanation of the term. Every one of the works of this artist differs from the other, and yet all are called pre-Raphaelite. We can understand those differences in the works of an artist which declare improvement, but we cannot understand that works differing only in their degree of declension should represent excellence worthy of imitation. The 'Ophelia' differed from antecedent works (we forget the precise order of these works, and their exact titles), the 'Huguenot' from the 'Ophelia', the 'Soldier's Return' from the 'Huguenot', the 'Rescue' from the 'Soldier's Return', and 'Peace' from the 'Rescue'—and these differences are not of an ordinary kind—yet all is "pre-Raphaelite."

"Aut prodesset volunt, aut delectare poetæ;
Aut simul et jucunda et idonea dicere vitæ."

and such should be the desire of painters, but productions conceived and executed in such spirit are neither profitable nor pleasurable; but our hope is in Ruskin,—he will dare to praise this picture and others of which we have yet to speak.

No. 201. 'General Sir Colin Campbell, K.C.B.,' H. W. PHILLIPS. This is a portrait of some interest to those who have not seen the brigadier, who with his Highland bonnets received the Russian Cavalry in line. There is an immensity of character even in the figure, and the face is one not easily to be forgotten.

No. 207. 'The Right Hon. David Salomons, Lord Mayor of London, in the costume worn at his reception of the King of Sardinia, at Guildhall, on the 4th of December, 1855,' S. A. HART, R.A. The Lord Mayor is really a fine subject for a portrait, and the painter has certainly availed himself of the advantages presented to him; the head is a good study,—his lordship wears a scarlet mantle of State.

No. 208. 'Highland Nurses—Dedicated to Miss Nightingale,' SIR E. LANDSEER, R.A. These nurses are two does that lick the fatal wound of a poor stag that has been shot, and is dying on the highest point of one of the Highland mountains. If it be true that these animals mutually make an effort to relieve the sufferings of each other, it is a most interesting illustration of the fact, but it loses value if only a conception of the painter. The poor stag seems to be beyond appreciating the attentions of his nurses. It is unnecessary to speak of the impressive truth in the drawing and painting of the animals.

No. 209. 'A Passing Cloud,' J. C. HOOK, A. The title alludes to a quarrel between two rustic lovers, but the force of the picture is its landscape material, the whole of which, comprehending a portion of a farmhouse and yard, with adjoining pastures, trees, and hedges, seems to have been most patiently worked out from some veritable locality. The entire composition is kept down to a very low tone, for the sake of breadth. The vegetation and foliage impress us as being too green.

No. 215. 'The Assassination of Alboin, King of the Lombards,' C. LANDSEER, R.A. He was murdered at the instance of his wife, who, having removed the guards and all arms, caused the assassins to be introduced into his sleeping-chamber, where he was slain. His sword was tied to its scabbard by his faithless queen, therefore, having nothing wherewith to defend himself, he has stricken down one of his assailants with a stool, and is making a blow at another, but the spear of the assassin is already at his breast. The action of the murderer is by no means so energetic as it would naturally be in such a situation; the figures, indeed, generally are less creditable than the draperies and accessories of the composition.

No. 216. 'Dr. Sandwith, late Chief of the Medical Staff, Author of "The Siege of Kara,"' H. W. PHILLIPS. The portrait looks younger than the subject, but it is firmly painted, with features earnest and intelligent.

No. 219. 'Morning—Dunolly Castle, near Oban,' J. MOORFORD. One of the most picturesque views in that romantic region.

No. 221. 'The Breakwater at Plymouth,' F. R. LEE, R.A. This view shows the stupendous work perspective running into the picture. The time of tide is high water, with the wind off the sea, and the surf beating violently over the extremity of the

breakwater. On each side the view is open, a few figures, therefore, complete the arrangement—scarcely subject enough for a picture so large; it is, however, unmistakably like the place.

No. 224. 'Evening—a sketch in the Isle of Arran,' Mrs. G. E. HERING. A succession of mountains seen in the subdued light of evening; it is a most attractive subject painted with infinite taste and sweetness.

No. 226. 'The Friendly Covert—a Sketch,' T. H. MAQUIRE. A group of persons are here seen concealed beneath the shade of the trees of a dense forest, while their pursuers are passing below; the costume, as far as we can see it, seems that of the days of mail and surcoats. It is an effect satisfactorily managed.

No. 230. 'Master Isaac Newton in his Garden at Woolsthorpe, in the Autumn of 1665,' R. HANNAH. The point of the picture is the fall of the apple, which lies on the ground before the philosopher, who is seated in the shade of the tree. It would scarcely be possible to paint this subject so that it should not be at once recognised, but many degrees of effectiveness might be given to it. This is a dark picture, and the artist has thought it necessary to distinguish Newton by an accompaniment of books and mathematical instruments; in the treatment of such an incident this is superfluous. But what is more powerful than all else in the composition is the importunate green-sward just beyond the immediate base. This inexorable green *sente aux yeux*, before all else, superseding even the figure, and every secondary object. It is an excellent subject, but has now been too frequently painted.

No. 242. 'Sunny Moments,' F. W. HULME. A very graceful landscape, affording a view of remote Welsh mountains lighted by the sun. The distance is only a glimpse, for the nearest ground of the picture is almost closed by trees, elegant in form and masterly in execution.

No. 243. 'The Brook,' W. GRAY. A small composition, agreeable in colour and forcible in effect.

No. 245. 'Two Old Campaigners—Portraits of Marengo and Copenhagen, the favourite Chargers of the Emperor Napoleon and the Duke of Wellington,' A. COOPER, R.A. The horses were contemporaries, but they never met; it is a quaint conceit to bring them together, but they are well painted, and the picture would have been destroyed by the introduction of any ill-drawn figures.

No. 246. 'A Peep from the Wood,' C. R. STANLEY. The trees here keep their places, a result attainable only by the closest observation of nature, and in painting this class of subject often too little considered. The picture has in it much of the illusion of substantive reality.

No. 248. 'Agua Fresca—on one of the Bridle Roads of Spain,' J. PHILIP. The figures in this agroupment are rendered as picturesque as anything in extant costume can be. A muleteer has halted a moment at a roadside well, where a woman is drawing water, one of whose earthen vessels he raises to a distance from his head, and suffers the stream to flow uninterruptedly into his mouth. The muleteer is a grand figure, just such a fellow as would have interested Velasquez, and the artist has made the most of him. That *olla*, with its garlick and bacon, makes a man thirsty in a hot day. Both he and the girl look as if in their holiday gear: for the sake of a *variorum*, it had been better that one had been a trifle thready. It is a very successful picture, though the materiality of the textures

almost supersedes the importance of the heads. The artist has made a great display of the costume, and of national personality; there is a confidence in every assertion which places his authority beyond question. It is to be regretted that undue prominence is given to the bright green flask—which first catches the eye of the observer.

No. 249. 'Portrait of the late Joseph Hume, Esq.,' J. LUCAS. There is an inscription on the frame, by which we learn that this portrait has been commissioned by a large subscription of members of the legislature, in respectful acknowledgment of his lengthened and distinguished career of public usefulness. The figure is presented standing, and so striking is the likeness in person and feature, that those who see the portrait see the man.

No. 253. 'Viola with the Ring,' G. WELLS. There is little point in the subject; she is represented by a full-length figure standing contemplating the ring. The drawing and painting of the picture are unobjectionable; more of the work cannot be seen.

No. 255. 'The Lollard discovered,' R. W. CHAPMAN. It is unfortunate that the varnish has chilled on this picture; such an accident is more inconvenient in the case of a dark picture than a light one, as it veils the depths and glazes. The subject is suggested by the introduction to D'Oyley and Mant's Bible, in which it is set forth that, by a decree passed in 1408, by a convocation held at Oxford under Archbishop Arundel, the translation into English, or the reading in English, of the Holy Scriptures, was forbidden under the severest penalty. A follower of Wicliffe is here discovered reading the Bible; but, although the picture is a creditable performance, the danger of the reader is not apparent in the mere act of discovery. It seems to be powerful in effect, and decidedly touched.

No. 256. 'Marietta,' Miss M. E. DEAR. A small study of a child; the head is nicely drawn.

No. 259. 'On the Look-out,' H. LE JEUNE. Two children, a boy and girl, seated on a gun—a 24-pounder it may be, but to the dimensions of which a critical eye from Woolwich would demur—being too long for a howitzer, too short for field or fort service. The boy has a small glass to his eye, and may therefore be said to be "on the look-out." These two figures, which look like portraits, are qualified with that sweetness which distinguishes the youthful impersonations of the author.

No. 260. 'A Nereid,' W. E. FROST, A. One of those miniatures in oil which are among the sweetest of the productions exhibited under this name—a nude figure, standing in the sea, the water reaching nearly up to the waist.

No. 261. 'A Fisherman's Wife—Gulf of Salerno,' T. UWINS, R.A. A system of beautiful and harmonious colour prevails in this small work, which seems but an experimental essay with a view to a larger work.

No. 262. 'The Village Postman,' J. M. CARRICK. The lilac, especially the leaves—then the housetop, with its garnish of house-leek, and the other portions of this village dwelling—these, and other passages of this work, are rendered with consummate truth. The postman and his pony are outdone by the finish of the houses and their accessories.

MIDDLE ROOM.

No. 270. 'Miss Forester,' G. WELLS. The lady is introduced in a standing pose, a half-length figure. The head is firmly painted, and clear in colour, and the work altogether creditable for the simplicity of the taste in which it is carried out.

No. 272. 'Welcome, bonnie Boat,' J. C. HOOK, A. The subject of the picture is the return of a fisherman to his cottage on the beach. He is received by his wife and child. The composition presents a limited view of the coast and its green cliffs. The work is executed with a view to breadth and substance, the tone, therefore, is kept low; indeed, the nearer and more distant parts coincide almost in a monotone, and the representation of substance is so earnestly sought, that atmospheric effect is superseded. We have already spoken of the overpowering greens employed by this painter; the same force of cold metallic tint recurs here on the cliffs.

No. 273. 'Home and the Homeless,' T. FAED. These two histories—that of domestic happiness, and that of abject misery—are gathered from Burns and Wordsworth. List the former—

"His wee bit ingle, blinkin bonnily,
His clean hearth-stane, his thriftie wife's smile,
The blyssing infant prattling on his knee,
Does a' his carking weary cares beguile,
And makes him quite forget his labour and his toil."

Now hear Wordsworth—

—"but for her girl,
And for her little orphan boy, she said,
She had no wish to live; that she must die
Of sorrow."

Thus sing the poets, and thus says the painter—The cloth is spread, and the "wife" places on the table a pan of broth—we presume it to be, and the cotter is seated, playing with his youngest child on his knee. The contrast to this is a poor and wretched woman shrinking in a farther corner of the cottage, with two children, one of whom ventures to approach the table, looking wistfully at the broth. But for a close inspection of the touch and manner, the picture would not be recognised as a production of the painter of works that have already appeared under this name; it wants the depth and power of these productions. The effect would be improved by painting the woman's drapery in a lighter key. The outcasts, having been sheltered, should be recognised by some more positive charitable allusion.

No. 275. 'A Berkshire Lane,' N. BRANGWIN. The perspective of the road is unexceptionable, and the trees and hedges compose very happily; but the stems are too dark, they look as if painted without nature. A little more crispness in the foreground would have placed it firmly under our feet.

No. 277. * * * F. R. PICKERSGILL, A. The subject of this beautiful work is—Christ blessing little children—"And he took them up in his arms, put his hands upon them, and blessed them." The Saviour is seated, and holds two of the children on his knees; before him is one of the mothers with her child, teaching it to kneel to Christ; and at his side another checks the importunity of hers—another of the women is behind, but her action is not very clear. As spectators, two of the disciples appear on the left, but they both wear gaberdines of the same colour; indeed, the presence of those persons vitiates, in some degree, that which should be the prevailing sentiment of the subject: we feel them an interruption of the relation between Jesus and the children: we believe, moreover, that their absence would improve the effect; yet the qualities of the work are of the most signal kind: it is a production of a high order.

No. 279. 'Mountain Mist,' R. S. BOND. Showing a very sullen aspect both of earth and sky, but as a hazy cloudy day to a certain extent successful.

No. 284. 'Happy Days,' J. COLBY. A small study of a female figure—very agree-

able in colour, but apparently faulty in drawing.

No. 286. 'Philip IV. of Spain, knight of Velasquez,' A. J. HERBERT, jun. "When Velasquez had finished the picture called 'Las Meninas,' in which he had introduced himself painting the Infanta, the King came to see it; and in reply to Velasquez's inquiry of his approval of it, said that one thing was wanting, and taking a brush he painted on the portrait of the artist the red cross of the order of Santiago." There are accordingly two figures, the King and Velasquez, the former painting on the picture which the spectator sees in the glass behind the King, placed there by the painter to assist him in correcting his drawing. It is a striking incident, an effective subject, and judiciously managed.

No. 287. 'Nymph and Wood-pigeon,' G. PATTEN, A. A semi-nude figure—too heavy and material for the ideal of a nymph—and rendered yet more heavy by a dark drapery which severs the figure. The flesh-colour is natural.

No. 288. 'On the Coast of Sussex,' F. W. KEYL. A paradise of happy sheep, distributed over a portion of pasture-land on cliffs overhanging the sea. It is an extremely agreeable picture, produced from a very slender subject. It is harmonious in colour and piquant in effect.

No. 289. 'Climping Church,' J. W. OAKES. A small picture worked as if from a photograph; it presents a church, graveyard; and an aged yew. It is astonishing how interesting good execution renders ordinary subject-matter.

No. 292. 'The Evening Prayer,' G. HANBY. The eye is repelled by the blackness of the shades in this picture, which in time will become quite opaque. The point is a mother hearing her child repeat its prayers at bedtime.

No. 293. 'Portrait of a Gentleman,' J. E. MILLAIS, A. This gentleman is a little boy busy in the inspection of a book of woodcuts, but looking each spectator in the face, and complaining querulously of frequent interruption. There is more of nature here than in most of the other works of the painter.

No. 294. 'A Study in the National Gallery,' C. COMPTON. A group of wondering children looking at "The Entombment"; the objects of their interest and their whereabouts are at once understood.

No. 295. 'And the prayer of Faith shall save the Sick,' J. PHILIP. The substance and distinctive surfaces shown here resemble those of the muleteer picture. The scene is the interior of a church in Spain during public worship. A poor woman, bearing her infant with her, has brought her sick boy to the church in the faith of cure; behind her stands a tall aged man of the labouring class, and on her right two damsels, one holding a missal and the other the everlasting fan—a procession is passing by. There is no vulgar prominence given to the particular passage of the composition conferring the title; but the purpose of the mother is sufficiently perspicuous, which at once concentrates the interest on this group. It is a work of great power.

No. 299. 'A Lancashire Witch residing at Bolton-le-Sands,' J. C. HORSLEY, A. A study of a country girl going to school; very simple in treatment.

No. 300. 'An Interior,' F. D. HARDY. We have observed of other studies by this artist that the shades are black and opaque; in this there is more light and relief, but what there is of shade is extremely heavy.

No. 302. 'Winter,' Miss M. H. STANNARD. The point of the subject turns on a poor

bullfinch that has perished of cold and hunger; near the dead bird are some sprays of holly very closely imitated from nature.

No. 303. 'Ronald Stuart-Menzies, Esq., of Culladars,' J. M. BARCLAY. A portrait of a gentleman in Highland costume; the figure is standing, circumstanced in an open background, with a mountainous distance; the *aplomb* and presence of the figure are very striking.

No. 306. 'A. H. Layard, Esq., M.P.,' W. M. TWEEDIE. The figure is seated as if in a library; the head is successfully painted, but too much is made of the background, there is a superabundance of red, and it supersedes the person in importance.

No. 309. 'Three portraits of a Lady,' F. W. MOODY. She must have had extraordinary patience to sit for these three heads: one is a full face, one three-quarters, and the third shows only the cheek; it is not a pleasing kind of portraiture.

No. 310. 'The Parable of the Children in the Market-place,' W. C. T. DOBSON. This subject occurs in St. Luke, chap. vii.—"Whereunto then shall I liken the men of this generation? and to what are they like? They are like unto children sitting in the market-place, and calling one to another and saying, 'We have piped unto you, and ye have not danced; we have mourned to you, and ye have not wept.'" In this composition is forcibly illustrated the heedlessness of mankind to the preaching of Christ. The picture presents a company of young children; the Saviour himself is represented as a child, and also St. John, who is with him. Christ is preaching to them, but they do not listen; one closes his ears, another treads under foot the lily, and plants a poppy in her bosom; two others are active in pursuit of butterflies—the action of every one betokens utter neglect of the divine precepts. All the figures are drawn and painted with accuracy, and each is endowed with an expression animated, and, in a great measure, contemptuous of the teaching of Christ. There is not in the text an authority for the introduction of the Saviour, yet without his presence the Pharisaical unbelief of the children could not have been so obviously indicated. There has been, however, no undue licence, and the picture is unquestionably among the very best of this year's exhibition.

No. 311. 'The Novice,' J. C. HORSLEY. We find her seated in the cloister of the nunnery to which she is about to attach herself by vow; she has been employed in forming garlands for some festal ceremony of the church, but instead of prosecuting her task she is amusing herself by caressing a dove; and, being observed by two of the elder sisters of the house, is perhaps subject to some penance. The incident is sufficiently legible, but the severer sisters are too prominent to be unobserved by the novice.

No. 312. 'Mid-Spring,' J. W. INCHBOLD. All the shaded herbage in this work is so abundantly mingled with blue flowers as to give to the grass a cold frosty appearance, but upon close inspection the wondrous and patient manipulation by which all this is realised excites vastly the admiration of the spectator. Each blade of grass and each minute "forget-me-not" has its place in the vegetable throng, and the trees and foliage are microscopically reproduced. The flowers certainly faded, the grass withered, and the leaves fell before this picture could have been painted.

No. 313. 'Dancing Dolls,' G. SMITH. We become here one of a company who are mightily entertained by an Italian boy with

his itinerant theatre, consisting of a deal board and a couple of dolls. Infant wonder and youthful admiration of the graceful movements of these two puppets, are very literally depicted in the features of the village throng, every member of whom is most scrupulously made out. The weakness of the picture is its colour, good effect is overlooked; the trees and distant objects, for instance, are forced upon the nearest plane of the composition. We have very highly commended the smaller works of this artist, but the infatuation of colour renders his larger productions incomparably more feeble than these.

No. 317. 'Changing Pasture,' J. STARK. Principally a screen of trees telling against the sky, and a clear distance. In the sylvan fragments usually painted by this artist there is a substantive truth which sustains itself well even in comparison with the marvellous finish of the present day. The title refers to a flock of sheep which are being driven from one field into another.

No. 319. 'Doubt,' F. STONE, A. The group presented in this picture is costumed and circumstanced like the fishing population of some part of the French coast. They are at the door of their cottage; the most prominent members of the group being a youth and a maiden—the latter seated, the former standing by her, and showing her a pair of ear-rings, which he has purchased for her. She looks at the trinkets with a smile of levity and carelessness, by which he is pained, and doubtingly turns his head away to another sister who is tenderly helping her aged grandmother to totter out of the cottage to join the circle. The picture is larger than any we remember to have seen before, under this name. In the female figures especially there is a personal refinement which gives to these impersonations rather the appearance of enacted than real characters.

No. 320. 'The Glen, Chudleigh, Devon,' W. F. WITHERINGTON, R.A. A close shady scene, with a little stream flowing out of the picture, and looking much like a section of copee in the home-grounds of some mansion. We observe again that the works of this artist are much broader and more effective than antecedent productions.

No. 321. 'The Deluge,' S. B. HALLE. This is a very large work, executed in the feeling of a foreign school. The narrative sets forth the agony and despair of a remnant of human beings, among the last of their race who have retired before the rising waters, till they find themselves diminished in number, and famished to death on the last summit of the rock to which they have fled for refuge. There is a king, whose sword now lies at his feet, powerless to defend and avenge, who yet grasps his crown, now a mockery of state; he endeavours to support one of his family, who dies even before he sinks in the inevitable waters. At his feet is a mother abandoned to despair, yet still clasping her child. Behind him is one widely vociferating imprecations on the Deity; and near him a woman, become a gibbering maniac from the shock of overwhelming terror, pronouncing her drivelling rebuke to the inexorable tide. From another group men and women drop from the rock—being claimed by the insatiate deluge; they float awhile, and then disappear. In this description the artist has taken high ground: he is a natural expressionist of great power, for there is a definite passion in each figure. The principal superior form of the composition is semicircular, traversing the picture diagonally from the upper left corner towards the lower right corner—and he knows what to do with his

limbs, the extremities being made to contribute to the details of the awful episode. The drawing is that of an accomplished student; the execution is simple and unmannered; and the colour is better than we generally see in the essays of foreign schools.

No. 322. 'Loch Lomond, Scotland,' J. DANBY. This is apparently a proposition of morning effect. There is much sweetness in the lighter parts of the picture, but the shaded passages are heavy and opaque.

No. 326. 'The Earl of Ellesmere,' K.G., E. LONG. A simple and unaffected portrait, presenting the subject at half-length, seated. In the features there is resemblance, but not, we think, personally.

No. 327. 'The Children in the Wood,' J. SANT. They are lying on the ground in a glade of the forest; asleep, it may be presumed, as there is colour in their cheeks. The pose is not favourable, the heads being towards the spectator. The picture is agreeable in colour, but it will not be considered one of the best of its author's works.

No. 328. 'Un Corrillo Andaluz,' D. C. GIBSON. The intense vulgarity of a foreign title comes effectively out among such others as "A Kitchen Corner," "A Group of Sheep," "A Bird's Nest," &c.: these melodious vowels and liquid consonants are music amid our hard and hissing vernacular. But the picture is really praiseworthy: it shows a group of Spanish water-carriers, waiting their turn at a fountain which adjoins a blacksmith's shop. A boy and girl with other figures at the fountain constitute the strength of the picture. The whole of the work is most conscientiously finished, and is, doubtless, circumstantial in description of character and national characteristic.

No. 329. 'Dona Pepita,' J. PHILIP. This is a study of a Spanish lady who has sat to the painter. She is seated as if at the theatre, shading her face with the inseparable fan, and looking with a piercing glance at the confused spectator.

No. 330. 'The Intruders,' Mrs. E. M. WARD. These intruders are children who have made their way into a pompously furnished drawing-room: they will certainly demolish something before they quit the room. It is an extremely difficult subject to paint, but it is treated very successfully. It is, indeed, among the most successful works in the exhibition, broadly and effectively painted, while the several details are carefully and minutely finished.

No. 332. 'A Group of Sheep,' D. A. WILLIAMSON. It is difficult to understand how they are grouped: we lose entirely the head of one of the animals; yet the work has some meritorious points.

No. 334. 'A Slight Touch of Heart-Complaint,' G. B. O'NEILL. The patient is a young lady, introduced to the physician by her grandmother (?). The nature of the heart-affection is, of course, understood fully by the physician; but, perhaps, not by the old lady. It may be suggested that if Sharp's (is it?) engraving of the portrait of John Hunter were removed to the dining-room, and the heavy glazing behind the doctor lightened into transparency, the picture would be improved. It has been most assiduously worked out in all its details.

No. 335. 'Orchids,' Miss A. F. MURIEL, and No. 342. 'Primulas,' by the same lady, are flower-pictures of infinite delicacy and brilliancy of colour.

No. 336. 'Street Scene in Cairo, near the Babel Luk,' J. F. LEWIS. A curious subject—no doubt true—every brick: we make this observation with some faith, because there does not seem to be any attempt at aggrandisement, either of space or object.

We find ourselves in a close street, in the company of men, camels, and pigeons. The men are generally seated; the movement of the camels is dreamy and listless; the pigeons are the only active people of business we meet with in this land of luxurious drowsiness, wherein every person, animal, and object, is realised by that microscopic stipple in which this artist stands unique.

No. 337. 'St. Peter's—Looking back on Rome,' D. ROBERTS, R.A. From this point St. Peter's is almost the only object we see. It seems as if Rome had vanished, and St. Peter's stood alone: it is a production of much excellence.

No. 341. 'Garden Flowers,' W. P. FRITH, R.A. A young lady appears here, busied in arranging a bouquet of fresh flowers. She is seated on a garden-seat, almost entirely in shade. The garden background is a well-painted probability, but the face is charming in softness of surface and colour.

No. 344. 'Farm Yard in Hampshire,' T. BARRAT. Everything here seems to be sacrificed to the horse that is placed as if it were the subject to which all else is subservient. A farm yard is a very uninspiring subject.

No. 349. 'The Trumpeter,' — VANDEN-BOECK. He is mounted on a grey charger, and equipped too showily for a trumpeter—becoming rather the *cirque* than the field of battle, and this is the more striking as there is a battle raging in the front.

No. 350. 'A Weary Journey,' C. DUKES. A group of wayfarers, a mother carrying one child and leading another; an agreeably coloured picture.

No. 351. 'The Cornish Coast,' F. R. LEE, R.A. The picture proposes to afford an example of the heavy seas that roll in upon this coast; both sea and sky betoken wind.

No. 352. 'Chatterton,' H. WALLIS.

"Cut is the branch that might have grown full straight,
And burned is Apollo's laurel bough."

Such is the motto that is inscribed on the frame of this picture; the same accompanies the title in the catalogue. We find the unhappy Chatterton extended on a narrow couch under the window of his garret. We know that he destroyed himself by arsenic, after having applied as a last resource for the appointment of surgeon's mate to proceed to Africa; that his landlady, with the conviction that he was starving, offered him a dinner on the day before his death; and knowing these things, we are surprised to find him dressed as if he had returned from a late revel and was yet under the effects of wine. But the mortal pallor of the features on a closer examination declares death, the blood has been recalled to the citadel of the heart in its last extremity. He wears bright purple or lilac small-clothes, and a velvet coat is cast on the floor. The dress of Chatterton must have been plainer than this at the time of his death; even were it not so, it is not consistent with the spirit of the story that it should be otherwise. His abode is a garret: every friend of humanity will wish his dwelling-place had been more worthy of his powers; and this garret is in keeping with the story, but not the bright purple small-clothes and red velvet coat. It may be said that Chatterton was proud and kept up appearances; it might be so; but still the story had been more consistently moving, rather by a declaration of truth in poverty than by ostentation. Chatterton was buried, we believe, in the City, somewhere between Fleet Street and Holborn, and lived and perished in that neighbourhood. From the window of his garret there is a distant view of St. Paul's with an evening effect, which would place

his residence far east of St. Paul's, at least at Whitechapel, which is not true; if it be proposed as a morning effect, that places his residence as far east as St. James's, an assertion equally untrue. We make these observations with the feeling that in a subject of this kind, when the whole of the circumstances are patent, and the imagination has no play but in the improvement of facts, an artist cannot be too accurate in his statements. The picture, however, exhibits marvellous power, and may be accepted as a safe augury of the artist's fame.

No. 355. 'The First Letter from Home,' A. FARMER. The story is legible enough; a boy at school has received the little hamper of cakes and apples, and is reading the letter by which it is accompanied.

No. 356. 'Evening,' J. RICHARDSON. This might have been made an effective and agreeable picture, but the shaded portions are glazed into intense blackness; it contains one figure, that of a young lady seated at a window just after sunset.

No. 357. 'A Sheep "Lew," East Kent,' T. S. COOPER. What the Cantii mean by "lew," is shown here—a covered fold for sheep; if it be not the French word, it is a Kent-Saxon term we know nothing about. This artist has painted a few of those rough interiors before; we look upon them as a relief in respect of the sunny knoll and that everlasting lowing group of milky mothers.

No. 358. 'Professor Ferguson,' SIR J. W. GORDON, R.A. A head and bust, an excellent study, the best points of which the painter shows that he has felt.

No. 359. 'Cranmer at the Traitors' Gate,' F. GOODALL, A.

"On through that gate misnamed, through which
before,
West Sidney, Russell, Raleigh, Cranmer, More."

This is a more solemn subject than any that has yet appeared under this name; and as a first essay in this class of subject-matter, it must be observed that the grave importance of the passage has been fully felt; for in the entire composition there is not the slightest incident inconsistent with this propriety of tone. The composition is admirably managed: the rude boat in which Cranmer has been conveyed to the Tower is drawn up to the stairs within the Water-gate, and we see him passing from the boat by a plank to the stairs—he looks up as uttering a pious ejaculation. Behind him is a group of boatmen and guards; the plank is held by a yeoman of the guard assisted by others, and he is received by the governor of the Tower, who reads the warrant received from the officer who commits Cranmer to his custody. As a background the Water-gate is treated with great breadth; there is in it no marking to interfere with the figures, in the principal of which there is dignity and commanding presence. A strong feeling of interest and compassion is expressed in the features of the guards and attendants; but there is a monk whose malignant scowl represents the spirit of persecution under which Cranmer and others suffered. It is a work of high merit, different in everything from the buoyant tone of antecedent works, but such a conception could be treated in no other feeling.

No. 360. 'Graziella,' R. LEHMANN. Lamartine's work of the same name has suggested this picture.—"One evening I began to read to them Paul and Virginia. Graziella insensibly approached me as if fascinated by some sudden power of attraction." It is a large picture with life-sized figures grouped on the shore of the Bay of Naples, which opens beyond the figures, so that they are relieved by sky and distance. The impersonations are happily conceived, and

executed with a tenderness and earnestness becoming the proposed sentiment; but we are forcibly struck by the formality of the composition, which is almost mathematically pyramidal—the principal group being in the centre, and the two extreme figures at equal distances on each side from the frame. Yet there is much in the work to commend; there is more of sacredness in it than in many works professing the purest tone of sacred history.

No. 363. 'Sir William C. Ross, R.A.,' MISS ROGERS. The portrait is not flattering to the eminent miniature-painter; the hangers also seem to have thought so.

No. 366. 'The Music of the Reeds—Portrait of Eloise d'Herbal, the celebrated Spanish Pianist,' J. T. PERLE. The former part of the title is unintelligible; the impersonation is that of a young girl, who is seated on the ground. The head is well wrought, and the figure comes well forward.

No. 368. 'Holy Loch, Argyllshire,' R. H. ROX. The shores of the lake traverse the picture as distance softened by atmosphere and mist. The principal subject is a boat aground on an islet shore in the middle of the view. The effect is that of evening, very attractively described. The Highland scenery of this artist has been rarely, if ever, surpassed.

No. 371. 'Henry the Third's tomb, North Aisle, Westminster Abbey,' H. WILLIAMS. In this large picture the extent of the aisle seems to be exaggerated. The representation is immediately recognisable, but the shaded portions are unduly black and opaque.

No. 372. 'Near Rome,' J. LESLIE.

"Beati i poveri, il regno dei
Celi è loro."

Such may be the text read by the monk to these assembled groups. The figures are numerous, and of the size of life—Italian peasants listening to their confessor reading from a Missal. It is not a subject for a large composition, the incident is not sufficiently important in its relations. The head of the reader is forcible in character, so much so as to reduce the others to a certain degree of insignificance, but the figures seem correct in their representation of nationality of feature and costume.

No. 373. 'The Conspirators—the Midnight Meeting,' P. F. POOLE, A. This is an incident from the history of Switzerland. "Arnold, Werner, and Walter (the last the father-in-law of Tell), of the three forest cantons, are described as having met by appointment at a solitary spot on the lake of Waldstätten, called Rutli, and there to have matured plans for liberating their country from the tyranny of Gessler." Such is the epitome given in the catalogue, though a much more pithy and appropriate accompaniment to the title might be found in Schiller's drama, "William Tell." We must confess some surprise at this work after those we have for some time past seen exhibited by this painter. We find the three patriots conferring secretly in a cave by torch-light, but the figures and all the circumstances are so loosely put in, that if the work were not so large, it would be difficult to suppose it anything beyond a trial sketch, containing in the lights the usual toning of yellow (cadmium?) which we find in all the works of this artist.

No. 374. 'The late Mrs. Crellin,' H. W. PICKERSHILL, R.A. In colour, expression, and execution, this is the best female portrait we have ever seen by the painter.

No. 375. 'The Deer Park,' H. JUTUM. A composition pointedly descriptive of a passage of park scenery; the foreground is a small tract of rough bottom, with a stream

flowing out of the picture; it is also well timbered, and at a little distance closed by trees; the trees are drawn and painted with a fine feeling for form.

No. 378. 'Wallasey Mill, Cheshire,' W. GRAY. There is a valuable quality of work in this picture, but the materials are curiously brought forward in a succession of straight lines.

No. 379. 'Solitude,' W. GRAY. The principal quantity in this composition is a pretty and effective group of trees telling against a richly-tinted evening sky; it is broad and effective.

No. 380. 'Bridge over the Rhone—at Leak Canton, Valais,' G. C. STANFIELD. The bridge is covered in, like others in Switzerland, leading to a tract of country mountainous and picturesque, and constituting the principal feature of the picture.

No. 381. 'Primroses,' MRS. HARRISON. Not an elegant agroupment, but the flowers and leaves are accurately rendered from nature.

No. 383. 'Venice—Approach to the Grand Canal,' D. ROBERTS, R.A. This view is given from a point whence the parallel cuts just within the two columns; the composition, therefore, includes the library on one side, the Dogana on the other, and all the buildings on each side of the gorge of the canal. The buildings are painted with great sobriety of tint (raw umber, qualified here and there, is, perhaps, the only colour), and the architecture is more detailed than has been the case of late in these works, although the touching is rapid and slight—for instance, the ruling in some columns on the right goes not only through the columns, but also through the intervals.

No. 387. 'A Summer's Afternoon in the Woodlands of Kent,' J. S. RAVEN. The picture is hung high, but it is, nevertheless, apparent that there are good colour and composition. There is a flock of sheep in an upper section of the view; they should have been nearer the foreground.

No. 392. '***,' E. HUGHES. This is a group of a mother and child, circumstanced in a richly-furnished boudoir, every item of the upholstery of which is most minutely worked; the figures, also, are very careful.

No. 393. 'The Right Hon. Edward Ellice, M.P.—Painted for his constituents at Coventry,' F. GRANT, R.A. One of the best male portraits this artist has ever produced. The expression is agreeable and animated, and the general treatment simple and unaffected.

No. 396. 'A River Nymph,' W. E. FROST, A. A small, semi-nude figure, reclining on a bank, with her left arm resting on an urn. It is brought forward with a very fine touch, though, perhaps, not so highly manipulated as other similar studies by the same hand.

No. 398. 'The Scape-Goat,' W. H. HUNT. This work has been placed prominently before the public on the line, and the painter, as one of the "pre-Raffaellite" brethren, has attracted some share of public interest. It will be necessary to inquire into the merits of the work. The scene, we are told, was painted at Oodoom, on the margin of the salt-encrusted shallows of the Dead Sea, and the mountains closing the horizon are those of Edom. The subject of the picture is simply a white goat wandering exhausted and thirsty amid the salt deposit on the shore; beyond the animal appears the Dead Sea, and on the other side the mountains, both forming parallels that traverse the picture. The animal is intended to represent the scape-goat of Scripture (Leviticus, chap. xvi.), one of the

two goats that figured in the ceremonies of the day of atonement. One was sacrificed, and the other was driven into the wilderness, with a fillet of scarlet wool bound about its horns, in the belief that if the propitiation was accepted, the scarlet would become white, according to Isaiah—"Though your sins be as scarlet, they shall be as white as snow; though they be red like crimson, they shall be as wool." The animal is an extremely forbidding specimen of the capricious races, and does not seem formed to save its life by a flight of a hundred yards. If narrative and perspicuity be of any value in Art, these qualities are entirely ignored here; there is nothing allusive to the ceremonies of the atonement, save the fillet of wool on the animal's horns, and this is not sufficiently important to reveal the story of the scape-goat. There is nothing to connect the picture with sacred history; there is no statement—no version of any given fact; a goat is here, and that is all: the ceremonies to which it is intended to refer, but does not, must be read in the Talmud. Had the picture been exhibited as affording a specimen of a certain kind of goat, from the hair of which the Edomites manufactured a very superb shawl fabric, there is nothing in the work to gainsay this. It might be hung in the museum of the Zoological Society as a portrait of an animal that lived happily, and died lamented: there is nothing in the work to contradict it. The artist went to the Dead Sea to paint the scene: but there is nothing there so red and blue as these mountains of Edom. The only point in the picture that has any interest at all is the deposit of salt; this is interesting, if the representation be true: for ourselves, we have often read of this, but never have seen anything like a truthful picture of it. The picture demands no more elaborate criticism than this: notwithstanding, it attracts scores of gazers. It is useless for any good purpose—meaning nothing, and therefore teaching nothing; although it exhibits large capabilities idly or perniciously wasted.

No. 402. 'The Lady Dorothy Nevill,' HON. H. GRAVES. A miniature in oil, of singularly minute finish. The lady is seated taking tea in a richly-furnished boudoir, being costumed according to the taste of the middle of the last century. The figure is well painted, and it would add to its reality to tone down the background, and bring the figure more forward.

No. 403. 'Bacchanalians,' W. E. FROST, A. They are dancing under the shade of the vine: it is small—a charming sketch that might be executed with the best effect as a large picture; but it would be necessary slightly to alter the arrangement, the figures being too distinctly grouped in couples.

No. 406. 'The Chapel of the Strozzi Family in the Church of Santa Maria Novella, Florence,' W. D. WEST. It is the ninth or tenth of the many chapels in this famous church that contains the Strozzi mausoleum, on which are angels in white marble—and here we are amid great and sacred names. On the floor of this church we are surrounded by the immortal works and the mortal remains of some of the most famous men that have ever practised Art. But in this picture little is seen of the chapel—everything has been sacrificed in order to bring out the painted glass.

No. 411. 'Miss Spearman,' L. W. DESANGES. A portrait of a young lady in white; the features are coloured with much natural freshness.

No. 412. 'Alexander Abercrombie, Esq.,' D. MACNEE. This is a work of first-rate

merit: the head and features are most successful in the manner in which they are lighted.

No. 413. 'The Wounded Cavalier,' — BURTON. To this number in the catalogue there is neither title nor name of the painter, the artist's letter having been mislaid during the printing of the catalogue. The story as proposed is of a duel having taken place between two gentlemen of the time of Charles I., and one is left on the ground desperately wounded. In striking a blow at his adversary he has cut deep into a tree, when his sword was broken, and it is yet sticking there. This blow has been struck from the right of the tree, but we find him lying on the left. He is discovered by two persons—a puritan and his wife or sister (either will do for the story)—the former of whom stands indifferently looking on, caring nothing whether the unfortunate man lives or dies; but the woman supports him, and endeavours to staunch the blood from his hurt. There is perhaps some difficulty about the interpretation of these circumstances, because the cavalier lies on the side of the tree opposite to that from which he struck the blow, as indicated by the sword point being towards him. The scene is the skirt of dense and dark wood, the trees of which, with a boundary wall, and the foreground herbage and stones, are all realised with singular care. We may regret that the story is somewhat unintelligible: that the artist has introduced a cobweb and a butterfly upon the broken blade—where the one was not likely to have been, and the other could not have been. But the picture is a production of great power and originality. The painter has been hitherto unknown, but this picture at once establishes his reputation; he is secure of fame hereafter.

No. 416. 'A Mountain Stream,' H. B. WILLIS. The character of the landscape is like Welch scenery, and the stream, which flows transversely through the composition, resembles the Conway. The material is very effectively distributed—trees, water, meadow, and mountain—and the feeling of the execution is such as to keep the objects in their respective places. It is a production of refined taste.

No. 421. 'A Favourite Retreat, North Wales,' F. W. HULME. A captivating subject, the beauties of which are fully felt. A stream flows down to the base of the picture, and its course is lost in the shade of a screen of trees that traverses the composition, beyond which rises a distant mountain. The foliage and herbage are expressed with infinite truth, and the colour is green—the green of nature, without any approach to that intense metallic verdure which has of late been adopted by the younger school of landscape Art.

No. 423. 'Winter,' W. HEMSLEY. A small picture containing three figures—children travelling over the snow, charged with a pail, which they have placed temporarily on the ground, to rest and blow their freezing fingers. The figures are drawn with the observance of truth usual in the works of the painter, and we feel sensibly his expression of cold.

No. 424. 'Samuel Warren, Esq., Q.C., D.C.L., M.P. for Midhurst,' SIR J. WATSON GORDON. We are always glad to meet with portraiture in which all allusion to any celebrity the subjects may enjoy is entirely eschewed. The head has all the argumentative force with which the painter usually qualifies his works.

No. 426. 'The Hon. Lady Abercromby,' L. W. DESANGES. The lady is standing enveloped in a showy shawl. The head looks

small, and the expression is not, perhaps, sufficiently dignified.

No. 427. 'Study of Trees, near Highgate,' A. COLLINS. In the manner of these trees there is much natural truth.

No. 429. 'View in North Wales,' G. SHALDERS. A section of mountain scenery highly attractive as a subject for even a larger work.

No. 433. 'The Port of Delzijl, on the Dollart, an inland sea of Holland,' E. W. COOKE, A. In one or two of the recent works of this painter, his seas are not so well painted as they were wont. The waves here are hard, and their crests sharp and cutting. They are thin, and want volume and fluidity. A dogger is sailing into the harbour with a full and flowing mainsail, and another is sailing out, and in a very short time there must be collision; for there is no sign of the near vessel easing off. There can be no truth in the position of those two boats, if we see them aright. The Dutch are better seamen than to sail into harbour without reducing their canvas, and to place their vessels in serious danger.

No. 434. 'Blossoms in May,' M. ROBINSON. This picture will strike the spectator as being singularly like the work of Maclise. There are two figures, girls, grouped together in sisterly affection. The effect is injured by the prominence of a branch of May-blossom near their heads. The drawing is unexceptionable, and although there is a degree of hardness in the outlines, the work is one of good promise.

No. 435. 'A Mill Stream, near Chudleigh, Devonshire,' N. O. LUPTON. A profitable study of weeds and herbage, with an effective group of trees; the whole constituting an attractive picture.

No. 438. 'A Labour of Love,' J. W. HAYNES. The prominence given to these two figures attracts our notice. They are those of an old man and a boy; the former busy in making a boat for the latter. The execution wants softness, but the group comes well forward.

No. 439. 'Clearing Up—Evening Effect,' T. S. COOPER, A. This is a repetition of what we have seen so often exhibited under this name: a group of cattle in a Cuyt-like landscape.

No. 440. 'Lady Gooch,' J. LUCAS. There is an individuality in this impersonation which must be that of the subject.

No. 442. 'Portrait,' W. GUSH. That of a lady, presented at three-quarter length. The head is a very successful study, and is endowed with much feminine sweetness of expression.

No. 448. 'Autumn Leaves,' J. E. MILLAIS. This composition will, perhaps, be interpreted by the admirers of "pre-Raphaelite" Art as an essential sign of the divine afflatus. It contains three figures,—girls with a heap of leaves before them, to which they have just set fire, as indicated by the ascending smoke. Is it that here the painting will be as nothing—that these withered leaves shall be read as a natural consummation, a type of death—that the human forms in their youth shall signify life, or will it be discovered that the twilight of the day shall describe the twilight of the year? The three figures represent, perhaps, priestesses of the seasons offering up on the great altar of the earth a burnt sacrifice in propitiation of winter. In what vein of mystic poetry will the picture be read? The artist awaits the assignment of the usual lofty attributes. The work is got up for the new transcendentalism, its essences are intensity and simplicity, and those who yield not to the penetration are insensible to fine Art. Simply, there is a small society of young

ladies busied in gathering and burning withered leaves, a heap of which is piled up before them. There is no colour in the picture, it is painted entirely for sentiment. Two of the figures are dressed precisely alike, and all in a taste remarkably plain. The hair of each hangs most unbecomingly about their ears and faces, and their features are devoid of all beauty, and coloured into very bad complexion. Such is the picture as we see it. The leaves are very minutely drawn. We had almost forgotten a significant vulgarism; it is, that the principal figure looks out of the picture at the spectator. The look of the lady in "Peace" is also fixed on the spectator. We are curious to learn the mystic interpretation that will be put upon this composition.

No. 449. 'The Letter,' J. W. H. MANX. A small picture in which appears a young lady reading an epistle. The head and hands of this figure are beautiful in colour and most judicious in manner and execution.

No. 453. 'Servoz, near Chamounix,—Collecting Pine Timber,' H. MOORE. The locality presented here is strikingly foreign, all the material—houses, water, trees—are true and effective, and the mountains are true and harmonious in colour.

No. 454. 'Gleaners Leaving the Stubble-field,' T. UWINS, R.A. A large picture, rich with the glow of autumn; and containing numerous figures bearing on their heads the fruits of their day's labour.

No. 456. 'Æneas Macbean, Esq.,' C. SMITH. This is a portrait of extraordinary excellence; it represents the gentleman seated, and everything is subdued but the head, which is lighted so judiciously as to bring it out full and round. It were only to be desired that the background had been the merest trifle lighter round the head.

No. 460. 'W. Newenham, Esq.,' J. ANDREWS. A work of much merit, forcible and characteristic.

No. 461. 'Mrs. Willott,' W. S. HERRICK. This is one of the most elegant feminine portraits we have for some time seen. The lady wears a white robe very effectively disposed, and the figure is all simplicity and grace. We cannot too highly commend this work.

No. 463. 'W. C. Marshall, Esq., R. A.,' E. B. MORRIS. A small portrait, painted with firmness and good effect.

WEST ROOM.

No. 468. 'The Marchioness of Blandford,' J. G. MIDDLETON. The painter has succeeded in communicating to this figure—which is presented standing—a marked air of distinction.

No. 469. 'Ball at the Camp, Boulogne,' J. H. THOMAS. Nothing can be more felicitous than the description of French character here open to perusal. We are introduced into a tent, and although somewhat spacious, it is yet full of the votaries of Terpsichore; quadrilles are the order of the evening, and—

"Order and sobriety are *des-a-des*."

The limbs, encased in the military *garconce* have it all their own way here. There are *gens-d'arms*, *douaniers*, and police, but Mars in the ascendant. There is a difference between a *pirouette* and a *vol-au-vent*. The *pirouette* of one of these foregoing figures is most perfect, and the *pas-de-sphyr* of others as graceful as the spread eagle. The ladies are of the fairest Boulognaises, *grisettes*, and the beauty of the along-shore population. The picture is extremely well lighted, and the throng mixes most sociably together, but the force of the

version is its movement—its perfect nationality."

No. 470. 'Grandmama Caught,' A. S. STANLEY. An old lady is here seen sleeping in her chair, and she is discovered by her grandchild. The head comes out well.

No. 471. 'The Birthday Beau,' a Portrait, F. W. KEYL. A singular conceit as a portrait. It is that of a little boy wearing a cocked-hat, and the costume of the middle of the last century. He is mounted on a grey pony, which is drawn with knowledge of the anatomy of the horse.

No. 473. 'Uncle Tom, a Study from the Life,' T. UWINS, R.A. A portrait of a negro, very characteristic.

No. 474. 'Dromedary and Araba at the City of the Dead, Cairo, with the Tomb of the Sultan El Barkook, in the background,' T. B. SEDDON. With respect to effect, this is one of the best of these desert pictures which are now becoming so numerous.

No. 475. 'The Lake of Lucerne, from the mouth of the Brunnen, Switzerland,' T. DANBY. A warm, sunny picture, showing principally the expanse of the lake with a group of boats, the whole shut in by surrounding mountains. For a work so large there is perhaps not subject enough.

No. 492. 'A Weedy Pool,' S. R. PERCY. This is placed high, and being painted in a breadth of shade, the different parts are not sufficiently distinguishable.

No. 483. 'His Excellency Mazhar Pasha (Sir Stephen Lakeman), Governor of Bucharest,' S. HODGES. The Pasha wears a plain undress English military uniform—the features are strikingly intelligent, and full of energetic expression.

No. 485. 'On the Upper Part of the Teign, near Chagford, Devon,' T. J. SOPHER. The subject is well chosen, as consisting of but few and simple parts—a bridge, a large group of trees, and a near mass with herbage; the picture is hung high, inasmuch that the details cannot be seen, but it is in composition and effect the best we have ever seen by the painter.

No. 486. 'The Bride,' A. SOLOMON. Besides herself there are two other persons present, her mother and her maid. It is the bridal morning, and she is just finishing dressing; but of the heads of the two standing figures we prefer that of the maid. It is a large composition, rich in showy draperies—the subject declares itself at once.

No. 487. 'Hampstead Heath,' G. C. STANFIELD. Nothing better than this in the way of subject-matter can be found at any distance from London. We do not know the precise point from which the view is taken, but it comes together in excellent relief. The manner of the painter seems to increase in crispness of touch.

No. 489. 'San Giorgio Maggiore, Venice, View looking East, effect immediately after Sunset,' E. W. COOKE, A. We need not describe this church, everybody knows it as well as St. Paul's; but it becomes more and more apparent that buildings are the least successful portions of the works of this painter.

No. 499. 'Mrs. Pender of Bredbury Hall,' P. WESTCOTT. There are many valuable points in this work, but the person is too much elongated.

No. 501. 'Isola di San Giulio—Lago d'Orta,' G. E. HERING. One of those Italian lake subjects which this artist paints with so much success. The buildings that cover the little island are in the nearest site, and contrast forcibly with the surrounding distant mountains, which are represented with much sweetness.

No. 503. 'Summer Crops,' W. LINNELL. The tone and feeling of this admirable picture partake of course of those of the

parent and master, J. LINNELL, who exhibits No. 526. 'A Harvest Sunset,' but a comparison of the two works will award the preference to the production of the junior. It is a common passage of cultivated country which may be found in any part of England—the foreground may have been broken up. It is full of descriptive parts, but broad withal and charming in colour. There is however a field, a division, by the way, in some degree inharmonious as to colour with the rest—a square green patch on the left, but whether it is a field of turnips or a nursery of young trees it is difficult to determine, notwithstanding the difference between a turnip and a tree.

No. 504. 'Lieut.-Col. Hamley, Capt. R.A. Author of the "Story of a Campaign of Sebastopol, written from the Camp,"' SIR J. W. GORDON, R.A. We are weary of the monotony of praise exacted from us by this eminent painter; no terms can do justice to the living expression of these features.

No. 506. 'Going to be Fed,' R. ANDRELL and J. PHILLIP. The materials of this composition are common-place; but the life of the figure and the eagerness of the dogs are full of natural truth. The scene is a section of Highland landscape, and the figure is that of a buxom Highland maiden, attended by three setters in expectation of their dinner. The point of the subject is instantly apparent.

No. 508. 'The Triumph of Music,' F. LEIGHTON. This is a large picture painted by the artist who exhibited the Cimabue procession last year; but we cannot describe the difference of these two works more distinctly than by saying that the last year's work, as is well known, was full of exquisite quality, while the present picture is so entirely a failure as to be utterly deficient in the brilliant and striking excellence of the other. Pluto and Proserpine, two very repulsive figures, are seated on the left, an Orpheus—an extremely ill-conceived mythological Paganini playing the violin—is the prominent character; but enough: never was disappointment greater. We need scarcely say the subject is the visit of Orpheus to Hades to recover Eurydice.

No. 513. 'The Sisters,' L. W. DESANGES. These figures are portraits of the size of life. The heads are natural in colour and agreeable in expression.

No. 515. 'View on the Banks of the Thames at Maidenhead,' J. D. HARDING. This passage of river scenery has been selected with a fine feeling for composition. All that is seen of the river looks almost like a pool shut in by banks and trees; the character of the view is peculiarly English. In mellow and harmonious colour, and facile execution, the work everywhere indicates the hand and taste of a master.

No. 516. 'Andrew Marvell returning the Bribe,' H. WALLIS. Here is embodied the well-known anecdote of Andrew Marvell, on the occasion of the visit of the Lord Treasurer Danby to Marvell's humble home with a draft for one thousand pounds, in the hope of attaching Marvell to the side of the Ministry. In declining the offer of the Lord Treasurer, Marvell summoned his *chef-de-cuisine*—butler, housemaid, valet, housekeeper, his *omnia in uno*—a gruff and awkward lad, from whose replies to an inquisitorial examination by Marvell for the edification of the Treasurer, it was elicited that the provision of the two for many days was a shoulder of mutton, first roast, then cold, then hashed, then the blade-bone grilled, then cold again—his *terque coctum*. Marvell returned the bribe with an assurance that his dinner was provided. It is a good

subject; the incorruptible member of the opposition returns the draft, and the Lord Treasurer is preparing to depart. In the drawing, painting, and lighting of these two figures there are shown knowledge and profitable study. The work is of very high merit—sufficient, indeed, to establish a reputation: although we cannot help regretting that the artist has made the patriot so "trimly dressed" as to convey an idea of wealth rather than penury.

No. 518. 'The Tiber, with the Church of St. Andrew the Apostle (and the Vatican),' W. LINTON. The cold severity of tone which has characterised the works of this artist is here relaxed in favour of a more agreeable play of colour and suavity of manner. It is a view from a particular point on the banks of the river near Rome which gives the stream dividing the composition from the horizon to the base of the picture, and showing St. Peter's at the distant extremity. It is the most agreeable of the works that have appeared of late years under this name.

No. 525. 'A. Gillow, Esq. of Wallhouse, Linlithgowshire,' S. PEARCE. The figure is erect, carrying a fowling-piece on the right shoulder; the head and features at once challenge observation.

No. 526. 'A Harvest Sunset,' J. LINNELL. We have alluded to this composition in speaking of an antecedent work. It is a view similar to those which may be obtained in some parts of the banks of the Thames below Gravesend, looking across the river at the distant opposite shore—the foreground being a harvest field, with a road going into the picture, and other auxiliaries of composition. The proposed point of the work is the sunset, the sun being a little above the horizon: but it will be felt that the force of this effect is much injured by the nearer sites of the picture being broken up; there is no repose, no rest for the eye. It is a work of great power, but not so successful as recent productions by the same hand.

No. 528. 'The Church of St. Pierre, Caen,' L. J. WOOD. A subject very often painted, but never more jealously imitated in all details than we see it here.

No. 531. 'On the Mole,' J. STARK. The idle sedge Mole has afforded of late many landscapes: this is really one of the sweetest of the productions of this veteran tree-painter, whose enthusiasm for oaks amounts to a Druidical veneration.

No. 532. 'The Prosperous Days of Job,' C. T. DONSON. We are grateful to the author of this production for showing us Job other than a ruined and heart-broken old man. The composition is suggested by the 19th chapter—"Oh that I were as in months past, as I was in the days when God preserved me; as I was in the days of my youth . . . I was a father to the poor; and the cause which I knew not I searched out." We find him here in his youth visiting the sick and administering consolation to the afflicted. The appeal of the poor is addressed to him in confidence of relief. The work is beautiful in colour; but we have one strong feeling with respect to it; which is, that the object of the artist being brilliancy of effect, all the draperies are painted up to a newness and perfection of condition which is inconsistent with poverty and distress.

No. 533. 'Doubtful Fortune,' A. SOLOMON. Rather a large composition, containing impersonations of three young ladies: one of whom augurs, by means of cards, of the destinies of the other two. The figures are graceful and natural, not characterised by that mistaken refinement which paints angels instead of women.

No. 535. 'A Gipsy Water-Carrier of

Seville,' J. PHILLIP. A life-sized study—that of a woman with her water jars, apparently about to fill them—she is as dark as a Moor, but we presume there is authority for such a complexion.

No. 541. " * * *," D. ROBERTS, R.A.

"And basking on each sunny promontory,
Sleeps some old temple in its silent glory."

A long, upright picture, composed from fragments of architectural remains in Greece. It is a solitude of grand and poetic character—typifying by its ruins that wondrous magnificence which is now only historical.

No. 542. 'Market Day,' G. B. O'NEILL. Rather a large picture, representing the bustle of a market day in a country town; the subject and the qualities of the execution scarcely fit it for the line.

No. 543. 'Toothache in the Middle Ages,' H. S. MARKS. A small picture containing one figure, that of a man habited in the fashion of the time of Richard II. The title and the pose of the figure savour too much of caricature.

No. 551. 'Highland Shepherd,' R. ANDRELL. He is out on the hill, which is covered with snow, having been looking after the lambs, one of which, half frozen, he is carrying home, its mother following; an incident in pastoral life which is narrated with truthful simplicity.

No. 552. 'Monument to Batteone—S. S. Giovanni e Paolo, Venice,' D. ROBERTS, R.A. In this picture the water is lustrous and much more agreeably painted than in the Grand Canal picture. The buildings look perhaps more important than in the reality, but no other painter could have dealt so successfully with such a subject.

No. 553. 'L'Enfant du Régiment,' J. E. MILLAIS, A. This is the most pleasing work this painter exhibits; it is simple of interpretation, being entirely devoid of all mystic and maudlin signification. This child of the regiment is a little boy who has been wounded in the hand in some street skirmish, perhaps in Paris; his wound has been dressed, and, having been laid in the tomb of an ancient warrior, has fallen asleep covered with the coat of a grenadier.

No. 556. 'The May Queen,' an episode from Tennyson's Poem, Mrs. E. M. WARD. A very sparkling picture, in which the effect of light is extremely difficult to paint. The May Queen is dressing near the window, while her mother is preparing some part of her attire. We cannot praise too highly the breadth of light, and the manner of its introduction into the picture. It is, indeed, a very charming work.

No. 559. 'The Pet's Pet,' J. SANT. A portrait, that of the "Pet" and also of her dog, a child accompanied by her dog circumstanced in a piece of sylvan composition. Not so brilliant a performance as other examples of youthful portraiture by this painter.

No. 562. " * * *," H. C. SELWY. The subject of this picture is the scene between Othello and Emilia in the bedchamber of Desdemona—

"Emil. O, who hath done this deed
Des. Nobody. I myself. Farewell: commend me
to my kind lord. O! Farewell," &c.

Desdemona is seen lying on the bed, Othello stands near, and Emilia kneels by the bedside of Desdemona. The pose and expression of Othello are admirably conceived, but Emilia is, in comparison, feeble.

No. 563. 'Landscape and Cattle,' F. R. LEE, R.A., and T. S. COOPER, A. In this picture both artists excel their individual works. It is a large composition, like others that they have painted in conjunction, consisting of cattle, water, trees, and glimpses of distance.

No. 565. 'Denizens of the Tweed,' H. L. ROLFE. Two grilse and a trout rendered in the closest imitation of nature.

No. 568. 'The Measure for the Wedding Ring,' M. F. HALLIDAY. This is a so-called pre-Raffaellite work containing two figures, those of lovers seated on a garden-bench within the ruins of an ancient abbey. The lady has been working, and the gentleman reading poetry, but he is now measuring her finger for the ring. It appears to be one of the first errors of pre-Raffaellite Art to reject the beautiful in feature and expression. The lady appears to have an obliquity of vision, and the contour of her face is anything but agreeable. The dress of both figures is severely accurate, but the ruins by no means resemble such a reality.

No. 575. 'After a Day's Sport in the Highlands,' G. W. HORLOR. An animal composition, presenting a rough pony, some dogs, and dead game. Very satisfactory in execution and arrangement.

No. 576. 'Bianca,' F. S. CARY. This is proposed as the Bianca of "The Taming of the Shrew." She is seated with her back turned towards the spectator, a daring experiment, but the model has been most profitably studied.

No. 579. '***,' G. LANCE.

"—Fruit of all kinds, in coat
Rough or smooth rind, or bearded husk or shell."

The fruit here is not set forth in that gorgeous display which gives to these compositions the air of a regal banquet; it is a less formal arrangement, but all painted with equal freshness and beauty.

No. 580. 'The Infant School in a Country Church during Morning Service,' R. M'INNES. Many of these children, especially the heads, are inimitably painted; but the linear disposition of the heads and feet is objectionable.

No. 583. 'Chioggian Fishing Vessels, &c., running into the Lagoon of Venice on the approach of a borasco or violent squall on the Adriatic,' E. W. COOKE, A. A large picture, showing principally a fishing boat making for Venice. We have observed lately that the seas of this painter have become very sketchy; this is markedly exemplified here; the waves want roundness—volume.

No. 585. 'The Birth of Edward VI. and the Death of his Mother, Jane Seymour,' E. DEVEREA. This is an example of the French school, remarkable for many excellent qualities, but especially for the judicious manner in which the light is managed. The principal light falls where it ought, that is on the dying queen, but it is not felt to be at all forced. We must also remark the skilful and abundant use made of draperies.

No. 586. 'The Blind Girl,' J. E. MILLAIS, A. She is seated at the roadside with her sister who leads her. The background is a field rising in gentle acclivity, but the colour is most unnatural.

No. 587. 'Byron's Early Love,' E. M. WARD, R.A. Here we observe Byron looking in at a window at Annesley Hall, where he sees Mary Chaworth dancing with her betrothed. The two lights, that of the moon outside and the blaze of candles within, are expressed with much felicity. But the head is not sufficiently an identity; the features of Byron are so well known.

No. 591. 'The Village School,' A. RANKLEY. Very unassumingly rendered, and containing nothing beyond the probability.

No. 592. 'Highland Mary,' T. FAED. This is Burns' Highland Mary, who is to be supposed as resting by the roadside on her way to visit her parents in the West Highlands. The head is an exquisite study, the

features being made out with the utmost tenderness of touch.

No. 593. 'The Browzer's Holla,' R. ANSDALL. The incident described here is perhaps common where large herds of tame deer are kept. The park keeper calls the herd up to be fed, and they answer to the call in troops. The deer, their keeper, and especially a huge mastiff, are brought forward with the usual spirit of the painter.

No. 594. 'The Viscountess Lifford,' C. SMITH. The lady stands in a garden, her right hand resting on a chair. The economy of the picture is of the simplest kind; but in the figure there is a graceful simplicity highly attractive.

No. 597. 'The Arrest of John Brown of Ashford, a Lollard, and one of the first Martyrs in the early part of Henry VIII's reign,' A. JOHNSTON. A passage in D'Aubigné's "History of the Reformation" has suggested this subject. The Lollard, his wife, and their friends are surprised at table by the entrance of the constable with armed attendants, who seize Brown. His family and friends are in the utmost consternation; some prepare for resistance, but others counsel peace. The mild astonishment of the Lollard contrasted with the savage bearing of the constable is deeply impressive, and the action and expression of all present assist materially in the development of the story.

No. 600. 'The Soldier's Wife,' W. S. HERRICK. The subject of this work is found in Darwin's Eliza—

"Now stood Eliza on the wood-crown'd height,
O'er Minden's plain, spectatress of the fight," &c.

And it is interpreted by a female figure carrying an infant and holding, by the hand a little boy as anxiously gazing at the combat which is raging in the plain beneath her. It is sufficiently clear that she is watching the fate of her husband. In the manner of this work there is something of the tone of a by-gone school.

No. 604. 'Leap Frog,' F. UNDERHILL. An assemblage of rustic youth at the outskirts of their village. In their gambols there is more of truth than grace.

No. 610. 'The Heir cast out of the Vineyard,' W. C. THOMAS. "But when the husbandmen saw the son they said among themselves, This is the heir, come, let us kill him, and let us seize on his inheritance. And they caught him, and cast him out of the vineyard, and slew him." We see accordingly the Saviour driven forth, followed by a crowd who scourge and insult him. The spirit of parable is sustained in an allusion to the crucifixion by the appearance of the cross in the tumultuous procession. One remarkable figure, on the right, stoops to cut a thorn wherewith to beat Christ. The mediæval costume of this figure is discordant with that simplicity which should characterise the more loosely draped attire of impersonations in religious composition.

No. 611. 'The Fern Cutter,' J. A. STAUNTON. A small study of a girl resting by the way side with a basket of fern at her back. The landscape portion of the picture is perhaps more meritorious than the figure.

No. 613. 'The Watchers,' T. EARL. These are a dog and a little girl in a cottage watching the cradle of a sleeping child. The gradations of light—the depth and repose of this very common-place subject, are worthy of all praise.

No. 614. William P. Barrow, naval cadet, H.M. steam frigate "Odin," the youngest son of Sir George Barrow, Bart., S. PEARCE. A small portrait, in which the young gentleman appears leaning over a rail barrier. The figure tells effectively in opposition to the clear sky and sea background.

No. 615. 'Mary Magdalene at the Sepulchre,' H. LE JEUNE. The principal figure here is that of the Saviour standing behind Mary Magdalene as she looks into the sepulchre. There is a spirituality in the work which accords with the text, but the figure of Christ is gigantic, and for such a figure the head is too small.

No. 617. 'Mrs. Landseer,' G. LANDSEER. The lady is seated, the head being presented in profile. She holds before her a Skye terrier, and a greyhound and King Charles assist the agroupment. The portrait is executed with taste and judgment.

No. 618. 'Richard and Kate,' F. D. HARDY. The subject is from Bloomfield:—

"Come, Goody, stop your humdrum wheel,
Sweep up your orts, and get your hat,
Old joys reviv'd once more I feel,
'Tis fair-day:—aye, and more than that."

It is, although a subject of the humblest pretension, rendered interesting by the exquisite painting by which the figures and all the items of the interior are realised.

In the NORTH ROOM, and hung with the architecture, are some works to which a better place might have been accorded, the more especially as we see inferior productions exhibited in better places; we have space only for the titles and names of the painters. No. 1051. 'The Kiosk,' F. WYBURD; No. 1097, 'The Madness of Glaucus,' A. F. PATTEN; No. 1100, 'Frederick Soames, Esq., Mrs. Soames and child looking out for the homeward-bound East Indiaman,' J. THOMPSON; No. 1130, 'The Mill Pool,' J. DEARLE; No. 1185, 'The Haunt of the Moor-hen,' H. J. BODDINGTON; No. 1186, 'The Sunny Hours of Childhood,' J. THOMPSON; No. 1188, 'A Morning Call,' A. B. CLAY; No. 1191, 'Sweet Summer-time,' T. F. MARSHALL; No. 1193, 'Elijah running before the chariot of Abah, at the time of the rain after the three years' drought,' J. T. LINNELL; No. 1194, 'Frank, son of Richard Hemming, Esq.,' C. BAXTER; No. 1195, 'At Ghent,' A. MONTAGUE; No. 1198, 'Llyn Dinas, North Wales; early morning,' A. W. WILLIAMS; No. 1201, 'Sunshine and Showers,' H. JUTSUM; No. 1204, 'On the Dart, near Buckfast Abbey, Devon,' H. MOORE; No. 1205, 'The Frozen Brook, evening,' G. A. WILLIAMS; No. 1207, 'Sunday Morning,' J. DEARLE; No. 1208, 'Guy Fawkes' Day,' T. BROOKS; No. 1209, 'The Lesson of Mercy,' W. J. GRANT; No. 1211, 'J. T. Willmore, Esq., A. E.,' T. J. HUGHES; No. 1214, 'Summer's Eve,' M. ANTHONY; No. 1216, 'The Woods in Summer, Sussex,' A. J. LEWIS; No. 1218, 'A Monastery Garden at Pella, in Piedmont,' G. E. HERING. We cannot quit this room without especially noticing the injustice done to the picture in three compartments, No. 1190, 'The Eve of St. Agnes,' by A. HUGHES; it is exaggerated in colour, but a production of much greater merit than a hundred others that have good positions in the three best rooms.

MINIATURES AND DRAWINGS.

The miniatures and drawings are, as usual, very numerous, but among the former, there are not this year any works of transcendent power and beauty, although many productions of very great excellence. We have already noted the gradual advance of chalk and crayon drawing; we think the taste for chalk portraiture is increasing, as we observe so many remarkable examples in this genre. Of the miniatures, Sir W. Ross, R.A., exhibits No. 763, a head and bust miniature of the 'Princess Mary of Cambridge'; this portrait is painted for the Queen, and presents an unmistakeable resemblance of the princess; also, No. 765, 'H.R.H. the Duchess

d'Aumale, the Prince de Condé, and the Duke de Guise, a family group, showing the Duchess holding the Duke de Guise, an infant, on her knee, and the Prince de Condé by her side; the Duke de Guise is a most successful study, but perhaps the best miniature exhibited by Sir W. Ross is No. 779, 'Mrs. Thomas Miller and Child'; the background is tranquil, and composed in a manner to assist the group and force the brilliancy of the colour; by this artist there are, also, No. 764, 'Miss Grant,' and No. 785, the 'Rev. Charles Plumer,' &c.. By R. THORBURN, A., we have No. 782, 'The Viscountess Elcho,' a full-length figure in an elaborately painted Highland Landscape; it is graceful, but the eyes are certainly too large; No. 744, 'Mrs. Dunn Gardiner,' shows the lady grouped with her infant; she is seated beneath an orange tree in an Italian landscape; the feeling of this miniature will remind the spectator of one of Raffaele's Madonnas, the imitation of which, in portraiture, is an instance of singularly bad taste; No. 775, 'Portrait of a Lady,' is a full-length figure in a moiré antique dress, a brilliant and most agreeable performance. No. 751, 'Miss Cushman,' by T. CARRICK, is distinguished by that remarkable identity which this artist always secures in his works; No. 778, 'John Clayton, Esq.,' is perhaps the best of his masculine portraits; the features are animated and full of agreeable expression; No. 826, 'William Palford, Esq.,' is also a most successful example of masculine portraiture; No. 673, 'Major Hepburn,' by Sir W. J. NEWTON, although a portrait on paper, is one of the most satisfactory we have ever seen by its author, who exhibits also Nos. 851 and 852, 'Colonel Wilson' and 'Mrs. Wilson,' and others of great merit; No. 707, 'Portrait,' J. FISHER, that of a gentleman, is a charming work; No. 712, 'Arthur, youngest son of Charles Baring Young, Esq.,' Mrs. J. H. CARTER, is a most attractive example of youthful portraiture; No. 663, 'The late Earl of Belfast,' Miss LA MONTE, is a pleasing and effective miniature; No. 667, 'Mrs. George H. Virtue,' Miss E. WEIGALL, is brilliant in tint and most conscientiously worked out, and also Nos. 664 and 666, 'Miss Mortimer,' and 'Mrs. Talbot Baker,' Miss C. G. F. KETTLE, are distinguished by excellent quality; No. 723, 'The Right Hon. Lord Suffield,' E. MOIRA, is a full-length figure, of which the head and features are very effectively drawn and worked out; No. 747, 'Mrs. John Watson,' H. T. WELLS, is remarkable for masterly drawing and purity of colour, but the background in some degree distracts the eye; No. 761, 'Gordon, son of William J. H. Money, Esq.,' is a gem of extraordinary brilliancy, and No. 795, 'The Hon. George Bennett, and the Hon. Frederick Bennett, sons of Viscount and Lady Olivia Ossulston,' are also admirable examples of youthful portraiture; No. 793, 'Bobby,' R. CLOTHIER, is defective in drawing, but harmonious in colour; No. 784, 'Miss Grover,' Mrs. DALTON, a head and bust, very delicate in manipulation; No. 728, 'Mrs. Heber Percy, C. COUZENS, is a production of exquisite taste and masterly power; No. 820, 'Col. H. G. Wilkinson, Scotch Fusilier Guards,' H. WEIGALL, Jun., is extremely beautiful in execution and life-like in expression. There are also distinguished by varieties of valuable quality, No. 801, 'E. Court Haynes, Esq.,' E. D. SMITH; No. 796, 'The Lady Hermione Graham,' C. COUZENS; Nos. 839 and 840, 'Lady Adine Cowper,' and the 'Right Hon. Lord Auckland,' Miss WEIGALL; No. 732, 'Mrs. Dunbar,' W. EGLEY; No. 740, 'Lady Jane Levett,' H. WEIGALL, Jun.; No. 720, 'Lieut.-General Mansfield,' is a

drawing by R. CHOLMONDELEY, of much merit; No. 743, 'Miss Beamish, daughter of J. C. Beamish, Esq., Plymouth,' F. TALFOURD, is a head of a young lady extremely effective; No. 766, 'Miss Blanche Heber Percy,' R. CHOLMONDELEY, is a profile head of a child, exquisitely sweet in expression; No. 774, 'Fluffy,' daughter of W. Eastlake, Esq., Plymouth, a very characteristic and effective head of a child; No. 773, 'Dr. Neil Arnott, M.D., F.R.S.' Mrs. W. CARPENTER, a head admirably lighted for study and extremely well drawn. Of high merit are also No. 822, 'Lady Troubridge,' J. HARRISON, and No. 823, 'The Lady Mary Yorke,' J. HAYTER; No. 918, 'Mrs. Lumley,' by J. C. MOORE, is a water-colour portrait on paper, a charming figure, simply attired in white, beautiful in colour, but the line under the cheek is too severely dark; No. 962, 'Miss C. Dumaresque,' by the same artist, is a most agreeable portrait; No. 971 is also a highly interesting production. In this room is a variety of remarkable pictures in different departments of Art, of which is it our duty to speak, even at length, had we space, but the extent to which we have felt it necessary to carry our notice of the works in the principal rooms of the exhibition, compels us to limit ourselves to a selection of the titles of some of these, and the names of the artists. No. 623, 'S. T. Partridge, Esq., M.D.,' Miss E. PARTRIDGE; No. 625, 'The Island of Philæ, above the first cataract of the Nile, from the south, afternoon,' E. LEAR; No. 629, 'Enamel of the Holy Family, painted from the original picture by Raffaele, in the Earl of Ellesmere's collection,' W. ESSEX; No. 630, 'Model for the reverse of a medal now being executed for the Madras Exhibition,' B. WYON; No. 633, 'Mrs. James Brotherton, enamel from life,' J. HASLEM; No. 639, 'Study from Life, enamelled on porcelain,' W. FORD; No. 652, 'Isabella Ker Gordon, after Sir Joshua Reynolds, enamelled on porcelain,' W. FORD; No. 690, 'Miss Sperling,' J. HARRISON; No. 716, 'The Hon. Theodosia Vyner,' J. HAYTER; No. 717, 'Portrait of Mrs. E. A.,' E. ARMISTAGE; No. 755, 'Interior of a Kentish Cottage,' D. W. DEANE; No. 818, 'The Old Hostelry Yard, Fair Day,' W. J. P. HENDERSON; No. 856, 'The Avenue to the Mill on the Avon, Brent, Devonshire,' J. GENDALL; No. 863, 'Grand Canal, Venice, after J. M. W. Turner, R. A.,' J. T. WILLMORE, A.E.; No. 866, 'Her Highness the Duchess of Hamilton, after Buckner,' (not published), R. J. LANE, A. E.; No. 867, 'Viscountess Goderich, after Millais' (not published), R. J. LANE, A. E.; No. 869, 'St. Luke painting the Virgin, from the original painting by Steile, in Her Majesty's collection,' L. STOCKS, A. E.; No. 873, 'View from the Mount of Offence, looking towards the Dead Sea and the Mountains of Moab, morning,' W. H. HUNT; No. 880, 'The Bottom of the Ravine at Inkermann, from a sketch taken on the spot four months after the battle,' E. ARMISTAGE; No. 881, 'The Good Shepherd,' W. DYCE; No. 883, 'Portrait of a Lady,' T. SENTIES; No. 895, 'Interior of a Deewan, painted on the spot,' T. B. SEDDON; No. 914, 'Off the Calf, Isle of Man,' W. E. BATES; No. 917, 'Daughters of the Hon. Gerald Talbot,' J. GILBERT; No. 943, 'Welsh Peasants,' E. J. CONBETT; No. 948, 'Judith,' W. F. WOODINGTON; No. 951, 'A Triton,' T. DALZIEL; No. 944, 'Evening on the Nile,' F. DILLON; No. 989, 'The Shepherd's Sabbath Evening,' A. W. WILLIAMS; No. 1001, 'Autumn Fruit,' Mrs. V. BARTHOLOMEW; No. 1002, 'The Sphinx, Gizeh, looking towards the Pyramids of Sakhara,' W. H. HUNT, &c., &c.

THE ROYAL PICTURES.

THE VISIT TO THE NUN.

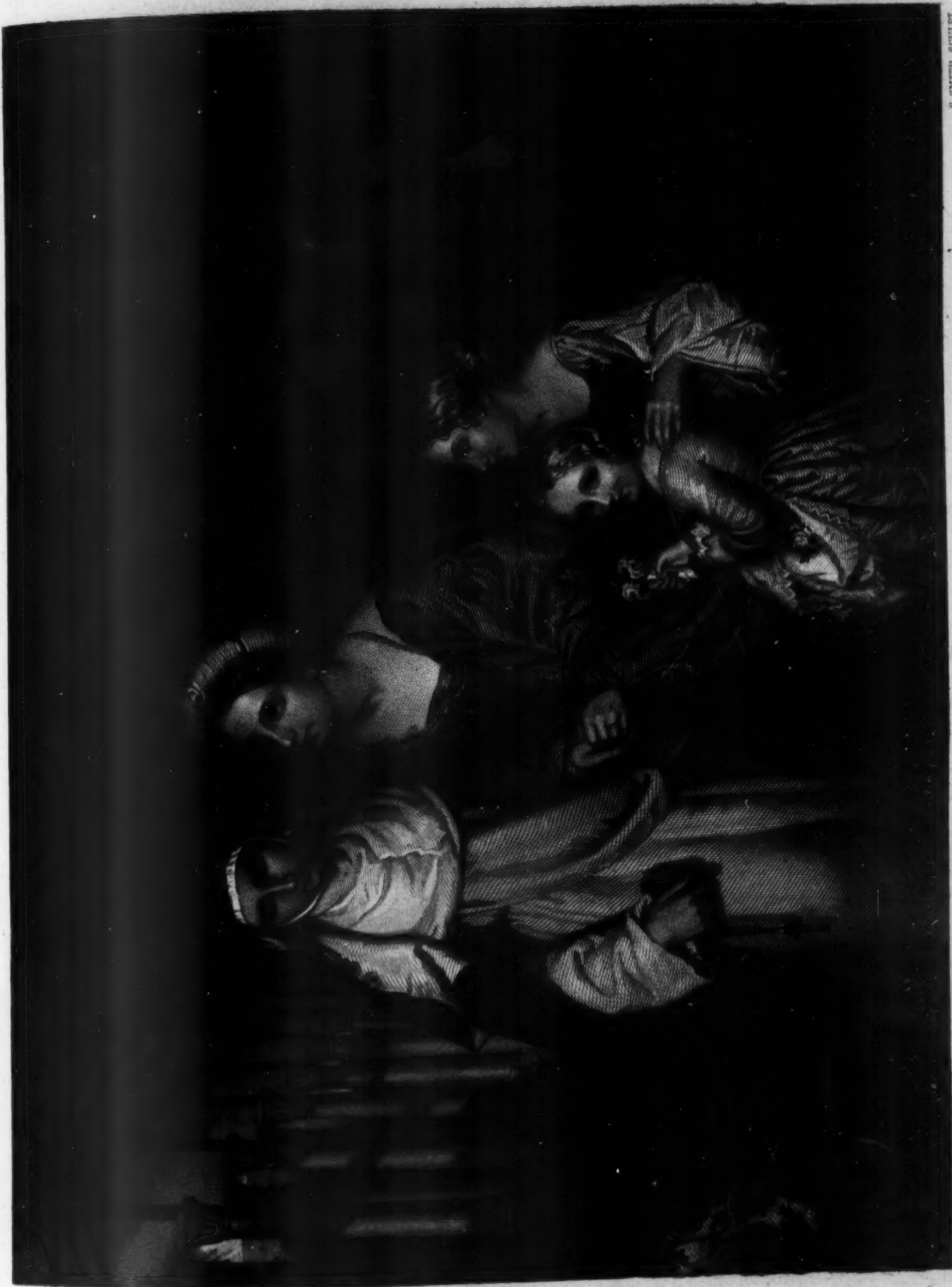
Sir C. L. Eastlake, P.R.A., Painter. S. Smith, Engraver.
Size of the Picture, 7 ft. 3 in. by 1 ft. 7 in.

Mrs. JAMESON in the introduction to her volume, "Legends of the Madonna," has truly and beautifully remarked:—"A picture or any other work of Art is worth nothing except in so far as it has emanated from mind, and is addressed to mind. It should, indeed, be read like a book. Pictures, as it has been well said, are the books of the unlettered, but then we must at least understand the language in which they are written. And further,—if in the old times it was a species of idolatry to regard these beautiful representations as endowed with a specific sanctity and power; so, in these days, it is a sort of atheism to look upon them reckless of their significance, regardless of the influence through which they were produced, without acknowledgment of the mind which called them into being, without reference to the intention of the artist in his own creation."

Now, whatever the purpose of Sir Charles Eastlake may have been in this touching and most beautiful composition, we have no idea he had any intention of putting it forth as an argument in favour of monastic life—a life, we are so heterodox as to believe, altogether opposed to the doctrines of the Divine Founder of the Christian faith and his immediate followers, who taught us "to use the world without abusing it," and to "let our light so shine before all men, that they may see our good works." But we are not about to preach a homily on the conventual system, and perhaps should not have referred to it at all if the picture did not seem to invite the observation. We read it, however, in a way far from favourable to monasticism. The visitors to the Nun, we presume to be a married sister and her two children—there is also, it may be inferred, another visitor not introduced into the picture, but who has some interest in the visit. The married sister is evidently urging upon the attention of the recluse some topic to which she listens with emotion; though her head half-turned away, and her downcast eyes, show but little inclination to yield to the argument, whatever that may be. The elder of the children is, in the expression of her look, a silent pleader in the same cause, while the younger child holds up a small nosegay of wild flowers, as if to indicate how much there is in a world beyond the dreary walls of the convent from the enjoyment of which, no less than from the sacred lessons all the works of nature teach us, the Nun has voluntarily excluded herself. These are the principal characters in the story: but there are others bearing a part in it. The old nun to the right is closing the door against some unseen individual—certainly not the father confessor; possibly—though not with much probability, considering that such a visitor could scarcely have penetrated so far into the convent, unless by the influence of bribery—one who feels especial interest in the young recluse who has "put lover, friend, and acquaintance out of her sight." Another nun perambulates the cloisters in the distance, engaged in the perusal of some devout book; and above her head is a pair of birds in joyous liberty, suggesting the idea of that liberty which is denied to the inmates of the institution. The fresco picture on the wall represents the scriptural story of Mary and Martha; and on the table is an hour-glass with its sands almost run out, indicating that the time of sequestration is at hand.

This picture, which was exhibited at the Royal Academy in 1846, is rich in feeling and sentiment exquisitely expressed—a "subject lighted up with that sacred effulgence for which the old masters devoutly prayed, and with which they were endowed, according to their adoration of their art."

The colouring and execution of the painting are in harmony with the deep purpose of the narrative it describes: the picture is undoubtedly one of the President's most charming works. It is in the collection at Osborne.



SIR C. L. EASTLAKE, P.R.A. ENGRAVED

THE VISIT TO THE NUN.

FROM THE PICTURE IN THE ROYAL COLLECTION.

S. SMITH, SCULPT

THE ARCTIC



THE EXHIBITION OF THE SOCIETY OF PAINTERS IN WATER-COLOURS.

THE present exhibition presents a higher degree of uniform excellence than we have seen on these walls for some years past. The society is fortunate in numbering among its members figure-painters of power, originality, and great diversity of talent. We find resuscitated into effective activity men who seemed to be forgotten, because of late years they have made no sign: we are most happy to assist at the celebration of their revival. Of the landscape and genre art we need not speak; the former, especially, has always been of the rarest excellence. Perhaps the most substantial proof that can be offered of the public estimation of the collection is, that it was soon after the opening of the exhibition nearly all sold. Many of the smaller figure-pictures are of such excellence as to induce the wish that they were large instead of small. There are but few works now to remind us of the older school of water-colour; yet there are some; and among these the works of David Cox are the most notable: he is the father of this section of the profession: he has resolutely passed the last half century of his sketching seasons at Bettws-y-Coed, eschewing all innovations of colour and the meretricious scenery of sunny Italy. But we hold a catalogue of three hundred works;—turn we, therefore, to No. 3, 'The Vale of Dolwyddelan, North Wales,' by D. Cox, jun., in which we observe that in carrying out the principle of materiality—in communicating substance to the objects of the composition—all atmosphere is lost; so that the more distant hills look on the same plane as the nearer ones: it is a wild and romantic subject, with much of the impress of reality. No. 4, 'Before Sunrise, Loch Torridon, Ross-shire,' W. TURNER, is a drawing that reminds us of the works of the late G. Robson; the ferns and herbage in the foreground are worked up with the greatest nicety; the sky, distant mountains, and lakes, are painted in cool tones appropriate to the hour of the day. No. 9 is a life-sized head, that of a 'Sabine Peasant Woman' by CARL HAAG, very rich in colour, rustic and natural, without any of the attributed refinement which is erroneously communicated to studies of Italian peasantry. This artist introduces the novelty of painting life-sized heads in water-colour. No. 10, 'Composition—Sicily,' T. M. RICHARDSON. A large drawing, and although entitled a "Composition," it has all the reality of a veritable locality. A village, from which a group of peasants is passing out, is on the right; a rapid stream running down the centre of the picture, a range of lofty broken hills to the left, and an elevated eminence crowned with a castle, in the rear, are the materials of the subject: all are characterised by great richness and truth of colour. No. 13 is the solitary 'Capri,' W. EVANS, which, seen from any point, can never be mistaken: it seems here, however, to be represented too near the mainland. 'Oyster Dredging off the Mumbles Head, South Wales,' by E. DUNCAN, is a work of great merit; the movement of the water, and the swing of the boats, are strikingly true, and equally faithful are the sky and the aerial medium; in short, the picture throughout leaves nothing to be desired. No. 20 is a very elaborate study of stones within high-water mark; the drawing, by J. P. NAPTEL, is catalogued as 'Collecting Vraic on one of the natural Breakwaters thrown up by the heavy seas from the Atlantic, Guernsey': it is extremely successful,—but, after all, this kind of thing is very mechanical. FREDERICK TAYLER exhibits No. 28, a striking composition, 'Huntsman's Boy and Bloodhounds.' There are two couples of these animals, and nothing can be more naturally true than the points of the species as here prominently shown: the heavy stupid head, awkward limbs, and ill-proportioned body are identical with the reality. It is a fine drawing, devoid of all vulgarity of treatment. No. 24, 'Italian Peasant Woman,' A. FRIPP. A charming little story, elegantly drawn, and in a low tone of colour. No. 27,

'A Dutch East-Indiaman hove down,' by G. H. ANDREWS, shows the large hull of the vessel in shallow water in the middle of the composition: it is an ordinary and simple manner of bringing forward any large object, but the composition is very elaborately carried out; the right-hand section is full of appropriate material, which, we think, in some degree detracts from the importance of the ship. 'Flowers,' V. BARTHOLOMEW, numbered 30, is a charming bouquet of anemones, tulips, and roses. No. 33, 'Richmond Castle, Yorkshire—Sunset,' G. FRIPP, is a production of a high degree of merit. No. 34, 'Land's End, Cornwall,' G. FRIPP. The sketch is taken from a ledge of rock to the right of the promontory: the water is coldly painted, but we have rarely seen the long "sweep" of the wave as it rushes on the rocks more effectively represented. No. 37, 'The Standard Bearer,' JOHN GILBERT, is a figure that would have graced the royal cause at Marston Moor or Worcester; it is masterly in character and colour, and enfeebled by no *petitesse* or quaint conceits: the figure reminds us strongly of one Diego Velasquez—that figure more cavalier than painter, grouping with Vandyke, Rubens, Rembrandt, and Jordans in the portrait collection at Florence. No. 38, 'Hay-making—Priory Park, Reigate,' E. DAVIDSON, is extremely agreeable, as having much of the spirit and freshness of nature, and being entirely free from affectation. No. 42, 'Still Pool, Lynton, North Devon,' W. C. SMITH, is one of the picturesque pools on the Lynn, closed in by rocks and trees: the subject is well chosen, and receives justice in its treatment; the water especially is well painted, being much more transparent than we usually see it in this department of art. No. 46, 'The Hotel de Ville, Brussels,' W. CALLOW, is an oblique view of the facade, to which the artist gives the appearance of great length by introducing some of the adjoining houses: the details of the architecture are very scrupulously made out. No. 47, 'A Mountain Stream, Glen Nevis, Invernesshire,' T. M. RICHARDSON. This, like the other work by the artist, which we have just noticed, is also a large drawing: it contains an abundance of the material peculiar to the Highlands, brought forward with a due appreciation of its characteristics. No. 51, 'Feeding the Chickens,' WALTER GOODALL. This, and two other drawings by the same hand, No. 63, 'The Grandfather's Visit,' and No. 118, 'The Shrimpers,' show that Mr. Goodall is on the high road to excellence: he studies nature closely, is careful in execution, and judicious in the use of his pigments: we should be better satisfied, however, with a little more transparency: he has at present too great a tendency to heaviness. No. 52, 'The Evening Gun at Castle Cornet, Guernsey,' J. P. NAPTEL, is, we think, the best drawing that has been exhibited under this name. Instead of a title to No. 60—a large drawing by W. C. SMITH—the catalogue supplies a quotation from Byron:—

"Clear, placid Leman! thy contrasted lake,
With the wide world I dwell in, is a thing
Which warns me with its stillness to forsake
Earth's troubled waters for a purer spring." &c.

The view is that which comprehends with the castle of Chillon a large extent of the shores of the lake, closed by the snowy peaks of the Alps. Chillon is too much insisted on as a point—it were better that the eye should seek Chillon than that Chillon should importune the eye, because, as a prominent spot in the composition, it becomes but a speck in comparison with the mountainous masses by which it is dominated; the general treatment however of the subject communicates to it a considerable degree of grandeur. No. 67, 'Porta Nigra, at Treves,' by J. BURGESS, junr., represents an architectural relic of great interest, to which is communicated, from the manner of the drawing, a palpability of substance and reality. No. 68, E. DUNCAN, is a broad, bright, daylight drawing, showing Spithead, with part of the Fleet, from Ryde Sands, with, curiously enough, a sheep episode in the foreground. The floating castles are lying in perfect tranquillity before the spectator and the mainland—but *reversos a nos montana*, the poor animals are landed from boats, and look scared at the novelty of their position. No. 69,

'Close Gate and Widows' Collage, Salisbury,' W. CALLOW. A picturesque bit of architecture, rich in colour, and painted under a powerful daylight effect. No. 72, 'The Old Knight's Blessing,' W. COLLINGWOOD, is an ancient chamber, appropriately furnished, as of the seventeenth century. In No. 73, 'The Pass of Glencoe,' G. FRIPP, the middle and nearer passages of the subject are successfully made out, and the general dispositions constitute a truthful picture of the locality. No. 74, 'The Mole, near Dorking, Surrey,' J. P. NAPTEL. The character of the gentle Mole is readily recognised here, but the foliage is exorbitantly green, the colour has a metallic rather than a vegetable hue. No. 78, 'Autumn Flowers,' V. BARTHOLOMEW, is a vase of China asters, most skilfully drawn, and charmingly grouped as to colour. No. 83, JOHN GILBERT, is a subject semi-historical. 'Her Majesty the Queen inspecting the wounded Coldstream Guards in the Hall of Buckingham Palace.' This subject would of course be seized upon for a picture—a faithful record of this incident on canvas would be a fitting subject for the walls of the Houses of Parliament. The Court occupies the right section of the composition, and the members of the Royal Family that are present with the Queen and the Prince, are the princes and princesses, and the Duchess of Cambridge, with equerries and ladies in waiting on her Majesty and his Royal Highness. We presume that the artist has given value to his picture by having drawn from the men themselves. He has very judiciously introduced red very sparingly into the mass of soldiers occupying the left of the composition; the mass is consolidated by the use made of the grey coats of the men, but these are generally too dark, even when new they are not so dark, and when old are comparatively a light grey; some of the men who have been most severely wounded are seated, but the mass is standing, and her Majesty addresses a stalwart figure of the Grenadier company, if the right-hand company of the Coldstream battalions is still so called. There is a marked anomaly in the picture we cannot pass by without observation, which is, that a soldier never removes his *tachako* or helmet in the presence of his superior officer or even of his sovereign; the officers very properly wear their bearskins, but all the men are uncovered, and it is somewhat absurd to see the man addressed by Her Majesty saluting without either a forage cap or bear-skin on his head. We know not how these men approached their sovereign upon this occasion, they may have been ordered to remove their forage-caps or bear-skins, but they never could have been ordered to salute while uncovered—a soldier under such circumstances stands to "attention." We know not whether the artist was present; if he were, and he saw the ceremony as he has painted it, he is quite right thus to illustrate it. In the dark and solid group before us there is much of earnest reality, and the greater truth because in these various heads no attempt at undue refinement, no essayed expression of sentimental heroism. As a whole, the composition is admirably brought together; but we must press on with our already impatient numbers, and proceed accordingly to No. 85, 'Naples from the Strada Nuova,' T. M. RICHARDSON, in which the lines run very effectively, but the everlasting sunshine and idle blue sea of Italy eventually induce a soporific tendency, which neither human nor Neapolitan nature can resist. No. 89, 'Market-day, Genoa,' J. HOLLAND, is a spirited sketch, made upon the spot. Nos. 93 and 94 are two drawings by the same hand, D. Cox, Jun., but very different as to their success respectively. The former is 'A Ferry on the Tay at Logecraik,' a little place above Dunkeld where you may live, upon eggs, chickens, porridge, oatcake, whiskey-punch, and occasionally get a contraband salmon. The other is 'On Wimbledon Common,' somewhere near London, in Surrey, perhaps, but this is infinitely superior to the other—it is a health scene, forcible and effective. No. 100 is a subject that every figure-painter that visits Rome commemorates in his sketch book; 'The Pifferari,' by CARL HAAG; they are, as usual, playing before the figure of the Virgin. No. 106 is 'The Dochart River in its most impetuous state after

rain—Ben Lawers in the distance,' H. GASTINEAU. There is, we doubt not, much truth in this representation of the swollen river; it is a large drawing, and the rest of the composition is very conscientiously rendered. No. 107, 'The Pope's Mint and Part of the Pope's Palace at Avignon,' No. 108, 'Chateau at Dieppe,' J. BURGESS, Jun. A pair of drawings, rather large in size, painted with a free pencil, and sober in colour, yet true to nature. No. 111, 'The United Service—A Council of War,' H. P. RIVIERE, shows two pensioners, one representing Greenwich and the other Chelsea, following on a map the operations of the allied armies. No. 112 is a drawing of much interest, by G. FRIPP, entitled 'Part of the Ruins of Corfe Castle—The Artisan's Tower.' It is a small drawing of a broad daylight effect, all but weak from the want of sensible shade, but most carefully worked out—there is no stone in the crumbling wall that has not had its share of attention at the hands of the painter. No. 114, 'A Winter's Sunset on the Banks of the Avon,' C. BRANWHITE. It had been better to have omitted the Avon from the title of this drawing, for nowhere is the Avon so wide as represented here. With respect to the drawing, it is a charming production. No. 115, 'A Fête Champêtre,' G. DODGSON. This is a misnomer, because the festivities are not *champêtres* but held in the garden of a superb chateau—the title, however, has little to do with the high excellence of this picture, with respect to which one fact impresses us somewhat deeply; that is, that right and left there are—here mediocre, there, inferior, there again positively bad—drawings marked as disposed of, while this charming work is still in the market: it is sterling in manner and effect, most graceful in every passage of its composition, and elegant in every form of expression. The artist does himself an injustice if he does not continue to paint compositions of this class. No. 119, 'Morning—a French Lugger shortening sail,' by E. DUNCAN, is a drawing of much merit. The reason is obvious why she takes in her foresail—the sea is rising and we feel the freshening breeze: this description of morning is admirably painted; we cannot wait to see how these fellows handle their mainsail—that breadth of canvas is difficult to deal with in a gale of wind. No. 121 is a close river scene by C. BRANWHITE, catalogued as 'On the River Teivi, near Newcastle-in-Emlyn, South Wales;' it is painted generally with breadth and well coloured, but it must be admitted that there would be more of nature in it if the masses of foliage were less flat, for faithful representation, enough has not been done. 'The Tyrolean Bride,' No. 122, CARL HAAO, is a single figure, that of a Tyrolean peasant woman kneeling at prayer; it is impossible to speak too highly of the minute finish in this drawing, especially of the head. No. 123, 'The Market Strasse and Rath-house, Hanover,' W. CALLOW. In Hanover there is but little of the picturesque—the buildings shown in this drawing are perhaps the most eligible; the oldest houses have precepts from the Bible inscribed on them, and may be as old as Knox's house in Edinburgh, which, if we remember, has also an inscription. 'The Homestead,' No. 124, C. DAVIDSON, is a picture of an English Farm Yard and buildings, apparently very faithfully drawn from the locality it is presumed to represent. In No. 125, 'The Return—in sight of Home,' JOH. J. JENKINS, is a ferry-boat, among the most prominent of the passengers in which is a small party of French soldiers, Zouaves, who express their joy at the sight of their native place; the figures are small, but the incident is impressive: by the same artist, No. 129, 'Asleep,' is a small domestic agroupment, a mother watching the cradle of her sleeping child; and in a pendant to this, No. 141, 'Awake,' we recognise the same mother and child, but the latter is now removed from the cradle to the knee of the parent. Both of these compositions are distinguished by that graceful sentiment which this artist always imparts to his illustrations of the natural affections. No. 127, by S. P. JACKSON, is an 'Old Hulk at Plymouth—Sunset,' a work of great excellence, in which the sunset effect is sustained by much sweetness of colour. No. 128, 'Driving the

Flock,' by D. COX, is a heath subject, in which appears a flock of sheep driven by a man: when we look at some of the drawings of this artist containing figures, we marvel how an engraver of the present day would set about committing these works to copper. This drawing is very low in tone, and, with the exception of a little blue entirely without colour, no artist has painted so much of effect and so little of object as we see in these works. No. 133, 'The Vale of Clwyd from St. Asaph,' by D. COX, jun., presents the view under the aspect of a cloudy summer-day; it is a subject of much interest. This is followed by perhaps the most extraordinary work that has yet been painted by JOHN F. LEWIS; it is catalogued 'A Frank Encampment in the desert of Mount Sinai, 1842—the Convent of St. Catherine in the distance.' The picture comprises portraits of an English nobleman and his suite, Mahmoud the Dragoman, &c., &c. Hussein Sheikh of Gebel Tor, &c., &c. In contemplating a work like this it is difficult to understand the physiology that can dwell on a work of this size without being utterly exhausted by the enormous amount of monotonous stipple necessary to the completion of such a work up to a degree of such exquisite *finesse*. The simple statement is, that an Englishman, encamped in the desert, is visited by a Sheikh, who comes in state with camels and attendants; the Englishman remains reclining on his carpet and cushions, while the Sheikh stands respectfully at the edge of the carpet. A conversation is carried on between them, which is interpreted by the Dragoman, with some auxiliary action. Almost any section of the composition would form a picture. The material strewn round the reclining figure is of the most varied description; the left hand rests upon an English terrier, and a Skye behind him sits up holding a small stick or whip; the little factory boys of Paisley and Manchester would scream at the imitation of the carpets and draperies, and the spectator, when tired of imitative textures, may pick up and read the *Galigani* which his Lordship has just thrown down. The head of the principal figure we recognise as a portrait sketch exhibited some time ago. The Arab personal characteristic seems to be most faithfully portrayed—especially in a near figure seated on the ground; the staid and respectful dignity of the visitor is also remarkable, but the volubility and action of the Dragoman have something of occidental manner in them. We cannot help thinking that reflected light is too extensively used in this composition; there is no effective shade, dark, or gradation of tone, and for want of atmosphere the details of the mountain vie in proximity with the draperies of the tent. It is marvellous in minute manipulation; the principle of execution being to describe each object individually as it is presented to the eye, without recourse to the usual licenses which give prominence to certain objects in preference to others, and serve to retain all the objects in their respective places. No. 135 is an elegant fragment from 'Taormina, in Sicily,' by T. M. RICHARDSON. No. 136, entitled 'Il Penseroso,' is a composition of much classic feeling, by F. O. FINCH; the *Penseroso* of the scene is a man reclining on the grass. Near this, Nos. 136 and 137 are two interesting works by T. M. RICHARDSON, 'Beach at Hastings, Sussex,' and 'The Rest, Highland Moors.' No. 140, 'Peat Gatherers, North Wales,' D. COX, is another of those clouded, storm-threatening effects, which being so often repeated would almost induce the belief that this artist has never seen the sun. No. 144, 'The New Song,' is a figure-subject, the best we think that its author, O. OAKLEY, has ever exhibited: certainly the most aspiring, as we remember under this name scarcely anything but gipsies and mendicant organ-boys. A council of three young ladies is held upon 'The New Song;' one sings, while the others listen. The figures are very well drawn, and the features life-like and expressive; had the costume been a little less of what we see every day, it would have added to the interest of the picture. The composition is very full; the multiplicity of objects diminishes the importance of the impersonations. No. 147 is a theme, by S. PALMER, from 'Comus:'—

"Attendant Spirit. Immured in cypress shades the sorcerer dwells.

You may
Boldly assault the necromancer's hall,
Where if he be, with dauntless hardihood
And brandished blade rush on him, break his glass,
And shed the luscious liquor on the ground," &c.

This is a dark composition, reminding us in colour and effect of those much-quoted people called "old masters." We see the band of Comus through the trees, and near are the brothers conducted by the spirit. There is a pendant to this drawing by the same painter, No. 153, 'The Brothers, in Comus, Linger under the Vine;'

"Two such I saw what time the labour'd ox
In his loose traces from the furrow came,
And the swink'd hedger at his supper sat;
I saw them under a green mantling vine,
That crawls along the side of yon green hill."

The composition in this is better brought together than in the other; the only objectionable passage consists of the palpable sunbeams, which shoot over the neighbouring bank. No. 150 is a life-sized study of the head of a child by CARL HAAO; it is entitled 'Roman Flower-Girl.' The features are admirably coloured, but the eyes are large enough for a head twice the size. No. 151, 'Lake of Lucerne—Sunrise,' W. C. SMITH, is a drawing displaying masterly skill, but we feel the lake less as water than as mere colour; the sky, distant mountains, and atmosphere, are fully successful. No. 152, 'East Cliff, Hastings—Sunrise,' by S. P. JACKSON, is a charming example of simplicity and facility. No. 154, by H. P. RIVIERE, is an Irish subject, 'Don't say Nay, charming Judy Callaghan'—(we cannot compliment the artist on his determination of title), of which the point is the proposition of a glass of whiskey by a youth to a damsel. We instance the drawing simply to mention the extreme brilliancy of the colouring of the girl's features. No. 156, 'The West Front and Spire of the Cathedral of Dijon,' by J. BURGESS, jun., is a drawing extremely spirited and accurate in architectural detail. No. 157, S. P. JACKSON, is a drawing of the utmost excellence; it is 'Cader Idris from the Sands at Barmouth.' The mountains rise on the left section of the composition, a brig is lying on the sands towards the centre of the picture, and the nearest passages are studded with rocks, the substance and tone of which materially assist the distances. This is one of the best coast-pictures we have of late seen; the mellowness and harmony of the colour are most captivating. No. 163, by MARGARET GILLIES, is a single figure, that of a woman contemplating the glories of the heavens. She rests against a fragment of architecture, erect and looking up. It is catalogued as 'From Marcello's Anthem'—

"I celi immensi narrato,
Del grande Iddio la gloria."

It were scarcely necessary to have recourse to the Italian text for the subject, for the English, "The heavens declare the glory of God," is more impressive. The figure is somewhat heavy; were it less material, it would better support the poetry of the extract. No. 175, 'View in the Forum at Rome, from the School of Xanthus—done on the spot,' by A. GLENZIE, is one of the best drawings we have for some time seen from the ruins of Rome; it is highly finished and very effective. No. 166, 'On the River Dee, North Wales,' by C. BRANWHITE, is very deficient in the breadth which we usually see in the works of this painter—the spectator feels on looking at it that there remains yet much to be done in order to reconcile the parts. In No. 168, 'Sunrise on the Jungfrau, from the Wengern Alps,' W. COLLINGWOOD, the whole of the lower part of the drawing is in shade, in order to strengthen the sunlight which strikes the lofty peaks that pierce the morning sky—hence by this contrast of concentration is produced depth and force. No. 176, 'A View in Nuremberg,' H. BRANDLING, is sufficiently characteristic to remind the spectator of the quaint and lofty houses of the Cialpine Venice. No. 177, 'The Students,' is a composition of two figures by MISS GILLIES, suggested by the verse of Tennyson—

"Those that eye to eye shall look
On knowledge."

In their hand
Is nature like an open book."

The conception presents apparently a father and daughter, occupied in philosophical inquiry. In the daughter there is much sweetness of expression. No. 182, is a 'Scene on Loch Katrine, Perthshire.'

"High on the south huge Ben Venue
Down the lake in masses threw
Crag, knolls, and mounds, confusedly hurld,
The fragments of an earlier world."

This subject is brought forward as a very large drawing of extremely picturesque character, showing combinations which cannot be surpassed by any effort of the imagination. No. 184, 'Buck Baskets on the Thames,' C. BRANWHITE, is a very sparkling production, containing an agreeable sequence of gradations, with harmonious colour. No. 187 is a 'Gypsy Girl,' by O. OAKLEY, a drawing of much merit, but the figure is too showily dressed; the broad-brimmed beaver is under any circumstances not a characteristic property of the tribes; the features would be much improved if the whites of the eyes were reduced. No. 190, 'Beeches at Windsor,' W. SMITH, has much of the reality of nature; and No. 192, 'Richmond Castle, Yorkshire,' C. DAVIDSON, is felicitous as an essay in local colour. The screens contain many beautiful works, but we must be content to record only the titles of some of the most striking of these: as No. 204, 'Going to the Chase,' G. DODGSON; No. 207, 'Keep of Raglan Castle,' H. GASTINEAU; No. 208, 'The Stranger,' F. W. TOPHAM, a study of a negro boy—a drawing of great merit; No. 210, 'Herd Boy—Braes of Loch-Aber, Invernesshire,' T. M. RICHARDSON; No. 212, 'Fruit,' W. HUNT; No. 213, 'Capuchin Monks relieving Pilgrims,' ALFRED FRIPP; No. 214, 'The Thames at Twickenham,' GEORGE FRIPP; No. 215, 'Come Along,' J. J. JENKINS—a drawing of great brilliancy, showing a French peasant woman crossing a stream by stepping-stones, followed by her child; No. 219, 'Fruit,' W. HUNT, the grapes painted with extraordinary truth; No. 222, 'A Tale—Beggars of Ober Franken,' F. W. BURTON, an exquisite drawing; No. 227, 'North Entrance of the Palace of Andrea Doria, Genoa,' J. HOLLAND; No. 230, 'Arundel Castle, Sussex,' WILLIAM CALLOW; No. 231, 'A Pifferaro,' ALFRED FRIPP; No. 235, 'Landscape—Morning,' F. O. FINCH; No. 226, 'The Ministering Spirit,' MARGARET GILLIES; No. 238, 'The Gaugers are Coming,' F. W. TOPHAM; No. 240, 'Wind and Rain,' D. COX; No. 243, 'Fresh from the Garden,' O. OAKLEY; No. 245, 'Confluence of the Trent and Ouse with the Humber, from an eminence near Brantingham, Yorkshire,' H. GASTINEAU; No. 246, 'Neapolitan Peasant Girl,' ALFRED FRIPP; No. 248, 'The Contarini Palace, Venice,' W. CALLOW; No. 253, 'A Bit of Mont Blanc,' W. HUNT; No. 255, 'Moonlight,' J. HOLLAND; No. 256, 'An Itinerant,' W. HUNT; No. 259, 'The Water Party,' J. DODGSON; No. 263, 'The Return from Hawking,' FRED. TAYLOR; No. 264, 'L'Allegro,' J. M. WRIGHT; No. 267, 'Horses Drinking,' D. COX; No. 268, 'The Ante-Room,' W. COLLINGWOOD; No. 269, 'Roses and Convulvulus,' V. BARTHOLOMEW; No. 270, 'Dead Game,' G. ROSENBERG; No. 274, 'Fruit,' W. HUNT; No. 280, 'A Winter's Afternoon in the New Forest,' E. DUNCAN; No. 281, 'Ill-Nature, Highlands of Scotland,' FRED. TAYLOR; No. 284, 'The Garden Terrace,' G. DODGSON; No. 288, 'Youth and Age,' F. W. TOPHAM; No. 290, 'A Mountain Torrent,' G. DODGSON; No. 291, 'The Madrigal,' by the same painter; No. 296, 'Titian Visiting the Studio of one of his Pupils,' &c. We think this will be admitted to be the most sparkling series that has been seen here for years past. It is true we miss some of those who, until recently, have contributed so much to the interest of the exhibition—none perhaps so much as Cattermole; but, in respect of figure-painters, those who are members of this society are men of the highest distinction. Time was when this was essentially a society of landscape-painters—when figure-drawing was regarded an insufferable imperfection; but in looking round these walls we are compelled to admit that the education of the water-colour artist must now be as careful as that of the painter of history.

THE EXHIBITION OF THE NEW SOCIETY OF PAINTERS IN WATER COLOURS.

THE catalogue of this season gives a list of three hundred and forty-nine drawings, among which, although the most eminent of the landscape painters show in various works the quality whereby they are distinguished, there is no great effort in this department, the subjects being generally common-place and unambitiously treated. The figure painters of the society, although the remarkable works in this walk are not numerous, evince more spirit and speculation; indeed when we consider the amount of labour and the length of time necessary to perfect some of these compositions, it were not reasonable to expect each year more than two or three such productions, supposing that the artist did nothing but work upon these drawings. In looking round a collection like this it is not difficult to see that the majority of the works are brought forward in the best marketable form; and that such should be the case is not so much to be charged to the fault of the painter as to the tastes of his patrons. In many of the minor works are to be found the finest qualities in water-colour Art—the deficiency, therefore, is not in executive power, but in the selection of subjects and in imaginative resource. Among the following examples which we select for notice is continually signalled the excellence of which we speak. No. 3, 'Entrance to the Grand Canal, Venice,' W. WYLD. There is a dreamy character about this drawing which gives it the feeling rather of a poetic composition than an essay proposing a reality. It is sunny, and the buildings are in as good condition as in the days of the historic doges. We have St. Mark's upon the right, but the famous temple is too large, according to one of those luxurious licenses of painters and poets. The markings and divisions of the principal masses are too absolute. No. 7, 'The Fisherman's Daughter,' J. H. MOLE. She is on the coast, with the open sea behind her, bearing a basket on her head. It is a characteristic study. No. 16, 'A Kiss,' JOHN ARSOLON. This is suggested by a French print; it presents a group at a stile—a guardsman of the days of the earlier Georges, wearing an 'Egham-Staines-and-Windsor,' that is, the three cocked-hat of those days, in the act of kissing a not unwilling country damsel; he should have taken off his uncouth hat, being a most inconvenient headgear for a tête-à-tête so close. The title is not happy, and the maiden, "simple tho' she stands there," looks very much as if she had asked for the salute. No. 17, 'The Upper Lake of Killarney,' W. BENNETT. There is little colour in this drawing, but the greys and greens are so judiciously dealt with, that the warm tints acquire a double force. These works remind us continually of the early English school of water-colour drawing. In No. 23, 'The Rugged Bed of the Lynn,' D. H. MCKEWAN, the masses of rock in the drawing constitute the subject; the trees are secondary but yet treated too much as a mere base—had the tone of the rocks been reduced, they had been more a part of the composition than they are. No. 26, 'Nutting,' EDMUND G. WARREN. The subject is a section of a woodland path skirted by trees, which are carefully drawn. The title is realised by two children plucking nuts. No. 27, 'Griselda,' E. H. CORBOULD. A single figure, successful as a study, but not as Griselda; she bears a cruse of water, but there is no colouring of the poetry of Chaucer. The features are distinguished by the utmost delicacy of character, and the extremities are drawn with the nicest accuracy. The refined hues of the drapery are faced by the cold breadth of the background. 'Black Gang—Isle of Wight,' JAMES FAHEY. It is high-water, and the rocks forming the subject are made out in all the wealth of their summer herbage. The drawing is a close imitation of the locality, and the stratified rocks have been very assiduously worked out. No. 33, * * * W. LEE. The place of a title to this drawing is supplied by a verse from 'The Christian Life' of Montgomery. There are two figures in the picture—a French peasant woman

and her child, as if at public worship. The figures are most agreeably treated, and the natural simplicity of the incident is the great charm of the work. No. 43, 'Old Eastbourne and Pevensey Bay,' J. W. WHYMPER. We are placed on the ascent towards Beechy Head at the back of Eastbourne church. The subject is at once recognisable, but the distance might have been a little more definite. No. 44, 'The Seaside,' S. COOK. A small drawing, charming in colour. No. 50, 'Ante-chamber of the Tribunal of the Inquisition in the Ducal Palace, Venice,' L. HAGHE. The subject is from Daru's 'History of Venice,' being the capture by the officers of the Inquisition of the head of some noble family, one of whose members has offended against the laws of the State. The story is clearly that of an arrest, but the details are not so perspicuous as are generally those in the productions of the artist—otherwise, the picture is distinguished by the rarest qualities of Art: accurate drawing, powerful and appropriate expression, beautiful colour, with breadth and substance. The head of the house is arrested; his wife and child plead in vain for his release, and the other members of the household are overwhelmed with grief; this is all very clear, but if the subject assumes the cause of the arrest, this does not appear. The same artist exhibits—for him an unusual kind of subject—'Venice, il Molo,' No. 55, that view which places the Ducal Palace on the right of the spectator, looking towards the library. It must have been the novelty of the subject which attracted the artist from his other topics, that are really original. 'Addio, Venezia', charming as thou art we willingly forsake thee for 'The Town Hall of Oudenarde—Meeting of the Corporations,' a third large drawing by Mr. HAGHE, in which we find ourselves among a company of sleek and well-fed burghers, in the costume of the seventeenth century, that which this artist describes so well. This is the class of subject which he has made his own; in action, expression, and diverse character, these figures are equal to any which he has ever conceived. No. 69, 'Forest Scene—Autumn,' W. BENNETT. The firm and substantial manner of this artist is admirably adapted for the representation of the old and gnarled oaks which he so frequently paints. The substance of his manipulation is amply shown here. No. 77, 'Rebekah first sees Isaac,' HENRY WARREN. The subject is from the twenty-fourth of Genesis, sixty-fifth verse: "For she had said unto the servant, What man is this," &c. The subject is treated in a feeling in which this painter is eminently successful—Rebekah is mounted on a camel, as are also her attendants, and the agroupment is relieved against a sunny sky, the light from which is broken with a fine effect on the figures and animals. It is the best production which the artist has of late years exhibited. No. 83, 'Polperro, Cornwall—Sunset after a Gale,' S. COOK. A drawing of great power, presenting only a section of sea-cliff at high-water, as seen under an evening effect. Nothing can be more successful than the colouring of the drawing, with respect to the evening effect; it is managed so skilfully that we are conscious of the light without feeling colour, a preference of which the spectator is never sensible when the picture he contemplates is vulgarised by powerful tint. No. 84, 'Gleaners—Aveley,' JOHN ARSOLON. A very sparkling composition, of which the subject is one extensive corn-field, wherein are numerous figures. No. 93, 'Rochester—Wind against Tide,' T. S. ROBINS. Such may be the conditions of the effect, yet the river at Rochester is not sufficiently wide to admit of an agitation equal to that of on extensive estuary under a strong breeze: it is, however, very like the locality. No. 96, 'The Weaver's Song—Midsummer Night's Dream,' ED. H. CORBOULD. This is Bottom with the ass's head; a daring theme as open to criticism on comparative anatomy. He is singing—

"The ouzel cock so black of hue
With orange tawny bill," &c.

and dancing to his own music—the treatment is extremely simple, the figure being relieved against a breadth of dark background. The person, especially the limbs, are extremely well

drawn—but for Bottom the weaver the hands are much too refined. No. 99, 'The Mother's Lesson,' J. H. MOLE. The scene is a cottage in which a mother and child are simply circumstanced, according to the title; the lights are, perhaps, too much distributed for good effect. No. 105, 'The Baptism,' JOHN AMOLON. The party are assembled round the font in church; the ladies are especially piquantes in dresses and character. No. 113, 'A Morning Breeze,' on the hills at the entrance to Looe Harbour, looking over Whitesand Bay, Cornwall. S. COOK. For its independence and originality of manner, we cannot praise this work too highly; the water particularly, although so minutely detailed, is by no means hard or broken up. There is throughout the drawing a charming sentiment; we might see the subject treated twenty times without any approach to the power which characterises this drawing. No. 117, 'Entrance Tower, Hurstmonceux, Sussex,' J. W. WHYMFER. This is an oblique view of the gate towers, as seen from the brink of the ditch, but presenting the structures as much more massive than they really are, and the colour of the brick is richer than it is given here. It was one of the first brick mansions of its class erected in England. No. 121, 'The Fulfilment,' W. H. KEARNEY. "Why seek ye the living among the dead? He is not here, but is risen." The angel at the tomb of the Saviour is addressing these words to the women who visit the place and find the sepulchre vacant; the figures and their arrangement declare at once the subject. No. 127, 'Roselle Bay,' Jersey, THOS. S. BOYS. A production of much merit—agreeably managed as to colour and chiaro-scuro. No. 130, 'The Ugly Duckling,' (Andersen), C. H. WEIGALL. This is the well-known story from the German, in which the poor cygnet is abused by the entire circle of domestic birds, under the supposition that he is an awkward ugly duck; we find him here shrinking under the abuse of a proud turkey-cock, to the malicious satisfaction of the whole farm-yard. These fowls are drawn and painted in a manner truly masterly. No. 135, 'Aldbury Vale, near Guildford,' H. MAPLESTONE. This district and the neighbouring parts of Sussex are remarkable for the abundance and luxuriance of their oak timber; the character of the scenery is successfully described in this drawing. The spectator is placed upon an upland cornfield, below which extends an expanse of densely wooded country. No. 136, 'Haddon Hall and Bridge,' D. H. MCKEWAN. Much credit is due to this painter for affording us a new view of Haddon. We have seen enough of the terrace and the interior—here we see the exterior of the edifice from the grounds. No. 142, 'View of Monte Rosa, Canton Valais, Switzerland,' T. S. ROWBOTHAM. A very large drawing, showing the objects from a pass overhanging the ravine. The large drawings of this artist are not at all so well composed as to chiaro-scuro as his smaller works; from the desire of bringing forward too much, the effect is enfeebled; the work is deficient in breadth and force, for which no pretences of colour or manipulation will compensate. No. 143, 'The Back of Skiddaw, with Bassenthwaite Lake in the distance,' AARON PENLEY. The subject is divided as it were into two parts, one light, the foreground, and the other, the background, in shade. This looks artificial, and it is the more unfavourably impressive because the shade and atmospheric tones are so cold. The colour of the heath is too positive—it does not harmonise with the foreground tints. No. 152, 'Market Place, Unterseen—The Jungfrau, &c., Switzerland,' W. N. HARDWICK. The houses in this composition are admirably drawn; so careful are they, that the mountains beyond look unfinished, yet it is the best work we have lately seen exhibited under this name. No. 159, 'At Mullion, Coast of Cornwall,' JAMES G. PHILP. A drawing of great merit, extremely forcible and effective, showing simply an opening between two walls of rock, with a glimpse of light distance; in colour and breadth, the shaded portions of the subject are highly meritorious. No. 169, 'Kynance Cove at Sunrise, Cornwall—The meeting of the Tide,' S. COOK. The tide meets round a portion of the rock that has been separated from the

cliff, and this occasions the agitation shown in the drawing. The composition is characterised by much sweetness of colour. No. 175, 'Tintern Abbey,' JOHN CHASE. As a representation of this beautiful remnant of monastic architecture the drawing is most faithful; it is everywhere elaborated with the nicest care, and does ample justice to the proportions of the ruin. No. 179, 'Waiting for the Ferry,' J. H. MOLE, is perhaps the most agreeable production that has of late been exhibited under this name. It is rather a landscape than a figure subject, as presenting an extensive view of mountain scenery, deriving life from two figures—a woman and a boy waiting for the boat from the other side of the loch. No. 182, 'Pallanza, Lago Maggiore,' T. L. ROWBOTHAM. This subject has of late become a *cheval de bataille* and appears now every season from various points of view. It is accurate, sunny, and very square, wanting a proportion of shade to make it felt. No. 185, 'Ben Cruachan, Loch Awe,' is another well-studied theme by D. H. MCKEWAN; the ben is seen beneath the gloom of a stormy sky, whence the clouds have descended so as to conceal the face of the mountain. It is a large drawing brought forward with much spirit. No. 191 is a figure picture, by HENRY WARREN, 'Hagar the Egyptian and her Son' put forth to wander in the wilderness. The mother carries the cruse of water on her shoulder, as Abraham placed it, and leads with her left hand Ishmael, who is looking back towards his late home. The head of Hagar has been modelled from the Egyptian monuments, and in every other respect the theme is sufficiently pronounced—but it might be objected that Hagar is too young and Ishmael too old. 'Summer Shade,' No. 198, by EDMUND G. WARREN, is a very agreeable study of trees. The boles and branches, with the masses of foliage, seem to have been carefully made out from the reality, the leafage is fresh and free in colour and manipulation. No. 211 is an eccentric production by EDWARD H. CORBOULD, entitled 'Ye Lymnere his Dreame.' The point of the subject, as set forth in the catalogue, is perhaps described better than we can detail it. "Falling into a fitful and uneasy sleep, after a long protracted reading of varied and antagonistic character, he dreams of patrons of art departed for the Crimea, of himself as not having a leg left—of falling into 'the waters of oblivion,' and vainly struggling to call for the drags of the Humane Society, whose men are gone to Greenwich Fair." In brief, as far as we can understand the composition, it is a painted epitome of the artist's professional career, with an allusion to the substance and the spirit of his works. Under an unaffected title and modest description, the work should be by speculators patiently considered, for there is really much merit in it. The composition is full of fantastic device, pictorial, poetical, allegorical, and even political. No. 223, by E. H. WEHNERT, is the scene from Don Giovanni in which the Don gives the white knight his hand as a pledge of accepting his invitation to supper.

"Commend. Tu m'invitasti à cena,
Verrai tu onar meco?
Don Giov. Verrò!
Commend. Dammi la mano in pegno.
Don Giov. Eccola! Ohime!
Commend. Cos' hai?
Don Giov. Che gelo è questo mai?
Da qual tremore insolito sento assalir gli spiriti."

Don Giovanni writhes in the grasp of the white figure, the statuesque bearing of which is very impressive. No. 228, 'The Baronial Hall, Goodrich Castle, on the Wye,' by EDMUND G. WARREN, is a very successful essay. The subject is a remnant of one of the few castellated edifices that were constructed of brick. We are on the shaded side of the ruin, to which importance is communicated by extending it to such dimensions as to cover the paper. It is well coloured, and detailed in a very masterly manner. We have seen much of the Tilt and its romantic Glen, but we have never seen any passage of the famous stream described with a more charming sentiment than in No. 237, by W. BENNETT, though the stream looks somewhat wider than in the reality. We stood here some time watching the heron, the hermit of the lonely streams, whose staid and contemplative mood bespeaks the security he

feels in the solitude of the place. The foliage is abundant, but they are not all oaks that shade the fitful Tilt. Does this artist feel himself feeble in painting any thing but oaks? No. 244, 'The Old Gate at Rotterdam,' by G. HOWSE, is a subject that has frequently been entertained by Dutch painters; but the passage here is made extremely busy by a multitude of boats and figures. The buildings especially are represented with great skill. To instance the repeated recurrence of a certain round of subject-matter, we extract a few of the titles on the page before us:—'Moat House, Ightham, near Tonbridge, Kent'; 'St. Maclou, Rouen'; 'Cookham on the Thames'; 'The Bridge at Bettws, N. Wales'; 'Calais Harbour'; and others scarcely less notorious. Our frequent observations on this subject may perhaps prompt the question—"Because certain subjects have been already painted, are they not to be reproduced?" It is not the repetition of subject-matter that is so irksome, but that the majority of the profession should think so little for themselves—a circumstance exemplified by the fact that when new ground is broken by an individual, it is at once exhausted by a crowd, who nevertheless continue to dwell upon the threadbare resource until something new is suggested.—But to proceed. No. 240, 'Murillo's Early School,' W. H. KEARNEY, presents the Spanish painter in his youth, drawing from such figures as he could induce to sit to him in the streets. It is an agreeable incident, which might have been wrought into a picture of great power, character, and effect, but not with its present composition. No. 258, 'Bacchanalian Cup and Fruit,' is a brilliant arrangement of the productions of nature and art, by Mrs. MARGETTE; the grapes are extremely well painted. No. 227, 'Near Braemar, Aberdeenshire,' T. S. ROWBOTHAM, is a small drawing—forcible in its chiaro-scuro, and one of the class of subjects which the artist paints best. On the screens are frequently hung some of the best drawings in the exhibition, for it is very common to find an artist very powerful in sketches, but altogether incapable of attaining to anything like the same force in larger works. No. 285, 'The Challenge,' C. H. WEIGALL, is a poultry picture of much excellence: the birds are drawn with exquisite symmetry and high finish. No. 289, 'Fruit and Flowers,' by Mrs. HARRIS, is a composition of red and white roses, beautiful in colour and accurate in drawing. In the same department of Art is No. 296, by Mrs. MARGETTE, 'Lilac and Hedge-Sparrow's Nest'; the lilac is a very felicitous study. No. 310, 'On the Arno, near Florence,' T. L. ROWBOTHAM, is a subject higher up the river, rather near the distant mountains, than the city; but in the drawing, as in many by this painter, too much is made of the buildings; their inexorable squareness sorts but ill with the romantic features of the locale. No. 318, 'Boys Fishing,' by ROBERT CARRICK, is a composition; the scene a tract of mountainous scenery, with two boys angling for tittlebats: it is a simple and forcible sketch. No. 319, 'Farewell! but whenever you welcome the hour,' by G. HOWSE, is one of those small sketches by this artist which we have highly commended in antecedent exhibitions. No. 320, 'Brook Farm,' by FANNY STEERS, is a sketch characterised by good effect and natural colour; and the following number, 321, by SARAH SHELLEY, entitled 'Sketch for a picture of an English Cottage Home,' has much of the force which we have seen in larger works by this lady: the subject is interesting, but not so sentimental as others she has exhibited, and perhaps the same qualities could not be realised in a larger picture. No. 322 is another small composition by G. HOWSE, from "Twelfth Night." In the place of a title, stands the well-quoted oburgation of Sir Toby Belch:—"Sir, ye lie: art thou any more than a steward? Dost thou think, because thou art virtuous, there shall be no more cakes and ale?" It is broad and spirited, and, as a large work, would be highly meritorious, could the same qualities be preserved in larger compositions. No. 331, 'A Boy at Prayer,' R. CARRICK, is a very effective sketch—earnest, and natural. No. 336 is an admirable drawing by L. HAGHE, catalogued as 'The Scrivener': it is such a picture as a devotee to the Dutch school

would paint: the author of the work must have intended to break a lance with some of the most eminent of the painters of what dealers call "conversation pieces." The scrivener is seated at his table, and his wife by his side, both curiously presented sitting square, and facing the spectator; the man of business wears his hat, and his wife is attired as becomes the help-mate of one at the head of a thriving concern. Both figures are unexceptionable, and the economy of the room, and the distribution of its furniture, are pointedly descriptive. No. 344, by AARON PENLEY, described as 'Serenity,' is a much larger work than is usually hung on a screen. It is a warm, sunny, mellow drawing, showing Windermere, the Langdale Pikes, Lingmoor Bow Fell, Crinkle Crankle, &c., in the distance. The foreground is occupied by a herd of kine that are come from their pastures for their evening draught. The sentiment of the title is sustained throughout the drawing. At the conclusion of our examination of the exhibition, we are confirmed in the opinion we expressed on our entering upon it—which is, that the works executed for reputation are not so numerous as they might be, and that those painted merely for the market are more abundant than they ought to be.

THE ROYAL SCOTTISH ACADEMY. THE THIRTIETH EXHIBITION.

THE exhibition of the Scottish Academy is open for the second season in the new rooms, which, *quoad* interior, are elegant and effective, having more the appearance of a picture-gallery than the rooms of our Royal Academy, that have always appeared to us rather designed with a view to the dinners, than to any other festivities which the academy has to offer. Yet the Royal Scottish Academy is not the only mistake as an edifice for the exhibition of works of Art. We have viewed the two buildings (in Edinburgh) from every available point, in order to endeavour to understand wherefore they were built on the site they occupy. Greek architecture less than any other can afford to be looked down upon; these structures are overtopped by every house in Princes Street; and from any of the wynds which pierce the amphitheatre of the old town they appear really less significant than some of the buildings which have been erected for their dogs by certain of the Nimrods or Ramrods of our time. But turn we to the interior and its contents; there is something business-like and even commercial in the way in which the pictures are marked. The recurrence of the *affiche* "Sold to the Art-Union of Glasgow," leads a contemplative visitor to the conclusion that the said excellent institution is the only purchaser; because, if not so, why are not the names of the Smiths and Johnsons attached to the works which they have purchased? With respect to the pictures themselves, they are seven hundred and thirteen in number, with a proportion of water-colour works, and thirty-eight sculptural works, making a total of seven hundred and fifty-one. The portraits are very numerous, more so than in any exhibition we have ever seen; and of that class which represents figure-subjects examples also are abundant, though very few distinguished by original thought; yet, limited as the exhibition is, it shows a great diversity of manner and feeling, we may say freshness. It contains many productions with which we were before familiar; this, with certain other circumstances, suggests the idea that there is some difficulty in forming here an exhibition of what may be deemed eligible works of Art. In looking round these saloons we see much ambition in small things, but there is little sound didactic narrative; the Scottish school, it may be said, is young, but of its members there are men who have studied all the elder and younger schools of Europe, and the province of these is rather to correct than to pander to the vitiations of public taste. We have one observation to offer on the mottoes

and quotations that preface exhibition catalogues. The extract on the title-page of the catalogue of this exhibition is from "The Language and Literature of Italy," by, we believe, Count Carlo Pepoli, in which are cited the names of Dante, Michael Angelo, Alfieri, and Leonardo da Vinci; but, inasmuch as it is extremely difficult for a person, even well-read and learned in the works of those poets and painters, to discover any relation between the quotation and the works exhibited, it were better to select some quotation or maxim that would not disappoint the critical and enquiring visitor, for it is very clear that whatever Dante and Michael Angelo might have imagined—and the imaginations of both were rather excursive, they never contemplated anything in poetry or painting like English and Scottish rustic subject-matter. Such quotations on the title-pages of catalogues are grandiloquent and sounding, but they become only sorry prologues to domestic and rustic incident. But to the pictures:—we pass on to No. 74, 'The Death of Arthur, Duke of Bretagne,' R. S. LAUDER, R.S.A., from the 3rd Scene of the 4th Act of "King John,"—

"Bastard. Know you of this fair work?
Beyond the infinite and boundless reach
Of mercy, if thou didst this deed of death,
Art thou damned, Hubert," &c.

Before the two figures lies the body of Arthur, as it had fallen from the cliff; the Bastard stands sternly pointing to it, while the deprecatory action of Hubert expresses well the sentiment of the text. But an artist who sympathises so perfectly with the poet ought not to condescend to a vulgar effect,—that of bringing the head and figure of the Bastard, the darkest points, in opposition to the strongest lights. The damning scowl of the Bastard, and the apologetic embarrassment of Hubert, are unobjectionable. The mail of the former is according to the period,—but wherefore does he rest upon a two-handed sword, a weapon which was not used generally until centuries after King John was forgotten? And wherefore the regal blazon on the surcoat worn by the Bastard? For neither of these incidents, we believe, can any authority be given, and anachronisms detract from the value of what is presumed to be historical painting. No. 191, entitled 'The Tempter,' W. DOUGLAS, R.S.A., is a subject in some degree allegorical. It contains two figures; that of a man seated at a table, and tempted, according to a superstition of the middle ages, to sign away in blood his hopes of salvation. The "Tempter," a shadowy fiend behind him, offers him the pen, and charms his ear with the music of the sound of gold. There is much elaborate painting in the work; it is everywhere carried out with infinite nicety, but perhaps there is too great a contrast between the two figures. No. 203, 'Wat Tinnin,' by JAMES DRUMMOND, R.S.A., is the story from the "Lay of the Last Minstrel,"—

"They crossed the Liddel at Curfew hour,
And burned my little lonely tower,
The fiends receive their souls therefore," &c.

The composition shows the flight of the borderer, accompanied by his wife; the whole forming an effective agroupment, though perhaps wanting breadth. A composition entitled 'Burns in Edinburgh,—1786,' painted by W. B. JOHNSTON, R.S.A., and suggested by an "autobiographical fragment," in which it is stated by Scott that, when fifteen years of age, he saw Burns in the shop of Sibbald the bookseller, in Parliament Square. The poet is here represented as a man of very tall stature; he is accompanied by Adam Smith, Lord Monboddo, Dr. Hugh Blair, Henry Mackenzie, and others. The figures do not seem to be conscious of the presence of each other; but there are many estimable qualities in the work. CHARLES LEES, R.S.A., exhibits a very earnestly painted work, No. 327, 'The Martyrdom of George Wishart,' in which are introduced many of the most zealous of the persecutors of the reformers of that time. The purpose of the artist has been rather to bring forward many impersonations than give force and character to a few; there is also too much attention given to locality. MR. ARCHER'S 'Last Supper' is a prominent feature

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drawn—but for Bottom the weaver the hands are much too refined. No. 99, 'The Mother's Lesson,' J. H. MOLL. The scene is a cottage in which a mother and child are simply circumstanced, according to the title; the lights are, perhaps, too much distributed for good effect. No. 105, 'The Baptism,' JOHN ABSOLON. The party are assembled round the font in church; the ladies are especially piquantes in dresses and character. No. 113, 'A Morning Breeze,' on the hills at the entrance to Looe Harbour, looking over Whitesand Bay, Cornwall. S. COOK. For its independence and originality of manner, we cannot praise this work too highly; the water particularly, although so minutely detailed, is by no means hard or broken up. There is throughout the drawing a charming sentiment; we might see the subject treated twenty times without any approach to the power which characterises this drawing. No. 117, 'Entrance Tower, Hurstmonceux, Sussex,' J. W. WHYMPER. This is an oblique view of the gate towers, as seen from the brink of the ditch, but presenting the structures as much more massive than they really are, and the colour of the brick is richer than it is given here. It was one of the first brick mansions of its class erected in England. No. 121, 'The Fulfilment,' W. H. KEARNEY. "Why seek ye the living among the dead! He is not here, but is risen." The angel at the tomb of the Saviour is addressing these words to the women who visit the place and find the sepulchre vacant; the figures and their arrangement declare at once the subject. No. 127, 'Roselle Bay,' Jersey, THOS. S. BOYS. A production of much merit—agreeably managed as to colour and chiaro-scuro. No. 130, 'The Ugly Duckling,' (Anderson,) C. H. WEIGALL. This is the well-known story from the German, in which the poor cygnet is abused by the entire circle of domestic birds, under the supposition that he is an awkward ugly duck; we find him here shrinking under the abuse of a proud turkey-cock, to the malicious satisfaction of the whole farm-yard. These fowls are drawn and painted in a manner truly masterly. No. 135, 'Aldbury Vale, near Guildford,' H. MAPLESTONE. This district and the neighbouring parts of Sussex are remarkable for the abundance and luxuriance of their oak timber; the character of the scenery is successfully described in this drawing. The spectator is placed upon an upland cornfield, below which extends an expanse of densely wooded country. No. 136, 'Haddon Hall and Bridge,' D. H. MCKEWAN. Much credit is due to this painter for affording us a new view of Haddon. We have seen enough of the terrace and the interior—here we see the exterior of the edifice from the grounds. No. 142, 'View of Monte Rosa, Canton Valais, Switzerland,' T. S. ROWBOTHAM. A very large drawing, showing the objects from a pass overhanging the ravine. The large drawings of this artist are not at all so well composed as to chiaro-scuro as his smaller works; from the desire of bringing forward too much, the effect is enfeebled; the work is deficient in breadth and force, for which no prettiness of colour or manipulation will compensate. No. 143, 'The Back of Skiddaw, with Bassenthwaite Lake in the distance,' AARON PENLEY. The subject is divided as it were into two parts, one light, the foreground, and the other, the background, in shade. This looks artificial, and it is the more unfavourably impressive because the shade and atmospheric tones are so cold. The colour of the heath is too positive—it does not harmonise with the foreground tints. No. 152, 'Market Place, Unterseen—The Jungfrau, &c., Switzerland,' W. N. HARDWICK. The houses in this composition are admirably drawn; so careful are they, that the mountains beyond look unfinished, yet it is the best work we have lately seen exhibited under this name. No. 159, 'At Mullion, Coast of Cornwall,' JAMES G. PHILP. A drawing of great merit, extremely forcible and effective, showing simply an opening between two walls of rock, with a glimpse of light distance; in colour and breadth, the shaded portions of the subject are highly meritorious. No. 169, 'Kynance Cove at Sunrise, Cornwall—The meeting of the Tide,' S. COOK. The tide meets round a portion of the rock that has been separated from the

cliff, and this occasions the agitation shown in the drawing. The composition is characterised by much sweetness of colour. No. 175, 'Tintern Abbey,' JOHN CHASE. As a representation of this beautiful remnant of monastic architecture the drawing is most faithful; it is everywhere elaborated with the nicest care, and does ample justice to the proportions of the ruin. No. 179, 'Waiting for the Ferry,' J. H. MOLL, is perhaps the most agreeable production that has of late been exhibited under this name. It is rather a landscape than a figure subject, as presenting an extensive view of mountain scenery, deriving life from two figures—a woman and a boy waiting for the boat from the other side of the loch. No. 182, 'Pallanza, Lago Maggiore,' T. L. ROWBOTHAM. This subject has of late become a *cheval de bataille* and appears now every season from various points of view. It is accurate, sunny, and very square, wanting a proportion of shade to make it felt. No. 185, 'Ben Cruachan, Loch Awe,' is another well-studied theme by D. H. MCKEWAN; the ben is seen beneath the gloom of a stormy sky, whence the clouds have descended so as to conceal the face of the mountain. It is a large drawing brought forward with much spirit. No. 191 is a figure picture, by HENRY WARREN, 'Hagar the Egyptian and her Son' put forth to wander in the wilderness. The mother carries the cruse of water on her shoulder, as Abraham placed it, and leads with her left hand Ishmael, who is looking back towards his late home. The head of Hagar has been modelled from the Egyptian monuments, and in every other respect the theme is sufficiently pronounced—but it might be objected that Hagar is too young and Ishmael too old. 'Summer Shade,' No. 198, by EDMUND G. WARREN, is a very agreeable study of trees. The boles and branches, with the masses of foliage, seem to have been carefully made out from the reality, the leafage is fresh and free in colour and manipulation. No. 211 is an eccentric production by EDWARD H. CORBOULD, entitled 'Ye Lymere his Dreame.' The point of the subject, as set forth in the catalogue, is perhaps described better than we can detail it. "Falling into a fitful and uneasy sleep, after a long protracted reading of varied and antagonistic character, he dreams of patrons of art departed for the Crimea, of himself as not having a leg left—of falling into 'the waters of oblivion,' and vainly struggling to call for the drags of the Humane Society, whose men are gone to Greenwich Fair." In brief, as far as we can understand the composition, it is a painted epitome of the artist's professional career, with an allusion to the substance and the spirit of his works. Under an unaffected title and modest description, the work should be by speculators patiently considered, for there is really much merit in it. The composition is full of fantastic device, pictorial, poetical, allegorical, and even political. No. 223, by E. H. WEHNERT, is the scene from Don Giovanni in which the Don gives the white knight his hand as a pledge of accepting his invitation to supper.

"Commend. Tu m'invitasti à cena,
Verrai tu cenar meco?
Don Giov. Verrò!
Commend. Dammi la mano in pugno.
Don Giov. Eccola! Ohime!
Commend. Cos' hai?
Don Giov. Che golo è questo mal?
Da qual tremore insolito sento assalir gli spiriti."

Don Giovanni writhes in the grasp of the white figure, the statuesque bearing of which is very impressive. No. 228, 'The Baronial Hall, Goodrich Castle, on the Wye,' by EDMUND G. WARREN, is a very successful essay. The subject is a remnant of one of the few castellated edifices that were constructed of brick. We are on the shaded side of the ruin, to which importance is communicated by extending it to such dimensions as to cover the paper. It is well coloured, and detailed in a very masterly manner. We have seen much of the Tilt and its romantic Glen, but we have never seen any passage of the famous stream described with a more charming sentiment than in No. 237, by W. BENNETT, though the stream looks somewhat wider than in the reality. We stood here some time watching the heron, the hermit of the lonely streams, whose staid and contemplative mood bespeaks the security he

feels in the solitude of the place. The foliage is abundant, but they are not all oaks that shade the fitful Tilt. Does this artist feel himself feeble in painting any thing but oaks? No. 244, 'The Old Gate at Rotterdam,' by G. HOWSE, is a subject that has frequently been entertained by Dutch painters; but the passage here is made extremely busy by a multitude of boats and figures. The buildings especially are represented with great skill. To instance the repeated recurrence of a certain round of subject-matter, we extract a few of the titles on the page before us:—'Moat House, Ightham, near Tonbridge, Kent'; 'St. Maclou, Rouen'; 'Cookham on the Thames'; 'The Bridge at Bettws, N. Wales'; 'Calais Harbour'; and others scarcely less notorious. Our frequent observations on this subject may perhaps prompt the question—"Because certain subjects have been already painted, are they not to be reproduced?" It is not the repetition of subject-matter that is so irksome, but that the majority of the profession should think so little for themselves—a circumstance exemplified by the fact that when new ground is broken by an individual, it is at once exhausted by a crowd, who nevertheless continue to dwell upon the threadbare resource until something new is suggested.—But to proceed. No. 240, 'Muriillo's Early School,' W. H. KEARNEY, presents the Spanish painter in his youth, drawing from such figures as he could induce to sit to him in the streets. It is an agreeable incident, which might have been wrought into a picture of great power, character, and effect, but not with its present composition. No. 258, 'Bacchanalian Cup and Fruit,' is a brilliant arrangement of the productions of nature and art, by MRS. MARGETTS: the grapes are extremely well painted. No. 227, 'Near Braemar, Aberdeenshire,' T. S. ROWBOTHAM, is a small drawing—forcible in its chiaro-scuro, and one of the class of subjects which the artist paints best. On the screens are frequently hung some of the best drawings in the exhibition, for it is very common to find an artist very powerful in sketches, but altogether incapable of attaining to anything like the same force in larger works. No. 285, 'The Challenge,' C. H. WEIGALL, is a poultry picture of much excellence: the birds are drawn with exquisite symmetry and high finish. No. 289, 'Fruit and Flowers,' by MRS. HARRIS, is a composition of red and white roses, beautiful in colour and accurate in drawing. In the same department of Art is No. 296, by MRS. MARGETTS, 'Lilac and Hedge-Sparrow's Nest'; the lilac is a very felicitous study. No. 310, 'On the Arno, near Florence,' T. L. ROWBOTHAM, is a subject higher up the river, rather near the distant mountains, than the city; but in the drawing, as in many by this painter, too much is made of the buildings; their inexorable squareness sorts but ill with the romantic features of the locale. No. 318, 'Boys Fishing,' by ROBERT CARRICK, is a composition; the scene a tract of mountainous scenery, with two boys angling for titlربات: it is a simple and forcible sketch. No. 319, 'Farewell! but whenever you welcome the hour,' by G. HOWSE, is one of those small sketches by this artist which we have highly commended in antecedent exhibitions. No. 320, 'Brook Farm,' by FANNY STEERS, is a sketch characterised by good effect and natural colour; and the following number, 321, by SARAH SETHCHEL, entitled 'Sketch for a picture of an English Cottage Home,' has much of the force which we have seen in larger works by this lady: the subject is interesting, but not so sentimental as others she has exhibited, and perhaps the same qualities could not be realised in a larger picture. No. 322 is another small composition by G. HOWSE, from 'Twelfth Night.' In the place of a title, stands the well-quoted oburgation of Sir Toby Belch:—"Sir, ye lie: art thou any more than a steward? Dost thou think, because thou art virtuous, there shall be no more cakes and ale?" It is broad and spirited, and, as a large work, would be highly meritorious, could the same qualities be preserved in larger compositions. No. 331, 'A Boy at Prayer,' R. CARRICK, is a very effective sketch—earnest, and natural. No. 336 is an admirable drawing by L. HAGHE, catalogued as 'The Scrivener': it is such a picture as a devotee to the Dutch school

would paint: the author of the work must have intended to break a lance with some of the most eminent of the painters of what dealers call "conversation pieces." The scrivener is seated at his table, and his wife by his side, both curiously presented sitting square, and facing the spectator; the man of business wears his hat, and his wife is attired as becomes the help-mate of one at the head of a thriving concern. Both figures are unexceptionable, and the economy of the room, and the distribution of its furniture, are pointedly descriptive. No. 344, by AARON PENLEY, described as 'Serenity,' is a much larger work than is usually hung on a screen. It is a warm, sunny, mellow drawing, showing Windermere, the Langdale Pikes, Lingmoor Bow Fell, Crinkle Crankle, &c., in the distance. The foreground is occupied by a herd of kine that are come from their pastures for their evening draught. The sentiment of the title is sustained throughout the drawing. At the conclusion of our examination of the exhibition, we are confirmed in the opinion we expressed on our entering upon it—which is, that the works executed for reputation are not so numerous as they might be, and that those painted merely for the market are more abundant than they ought to be.

THE ROYAL SCOTTISH ACADEMY. THE THIRTIETH EXHIBITION.

THE exhibition of the Scottish Academy is open for the second season in the new rooms, which, *quoad* interior, are elegant and effective, having more the appearance of a picture-gallery than the rooms of our Royal Academy, that have always appeared to us rather designed with a view to the dinners, than to any other festivities which the academy has to offer. Yet the Royal Scottish Academy is not the only mistake as an edifice for the exhibition of works of Art. We have viewed the two buildings (in Edinburgh) from every available point, in order to endeavour to understand wherefore they were built on the site they occupy. Greek architecture less than any other can afford to be looked down upon; these structures are overtopped by every house in Princes Street; and from any of the wynds which pierce the amphitheatre of the old town they appear really less significant than some of the buildings which have been erected for their dogs by certain of the Nimrods or Ramrods of our time. But turn we to the interior and its contents; there is something business-like and even commercial in the way in which the pictures are marked. The recurrence of the *affiche* "Sold to the Art-Union of Glasgow," leads a contemplative visitor to the conclusion that the said excellent institution is the only purchaser; because, if not so, why are not the names of the Smiths and Johnsons attached to the works which they have purchased? With respect to the pictures themselves, they are seven hundred and thirteen in number, with a proportion of water-colour works, and thirty-eight sculptural works, making a total of seven hundred and fifty-one. The portraits are very numerous, more so than in any exhibition we have ever seen; and of that class which represents figure-subjects examples also are abundant, though very few distinguished by original thought; yet, limited as the exhibition is, it shows a great diversity of manner and feeling, we may say freshness. It contains many productions with which we were before familiar; this, with certain other circumstances, suggests the idea that there is some difficulty in forming here an exhibition of what may be deemed eligible works of Art. In looking round these saloons we see much ambition in small things, but there is little sound didactic narrative; the Scottish school, it may be said, is young, but of its members there are men who have studied all the elder and younger schools of Europe, and the province of these is rather to correct than to pander to the vitiations of public taste. We have one observation to offer on the mottoes

and quotations that preface exhibition catalogues. The extract on the title-page of the catalogue of this exhibition is from "The Language and Literature of Italy," by, we believe, Count Carlo Pepoli, in which are cited the names of Dante, Michael Angelo, Alfieri, and Leonardo da Vinci; but, inasmuch as it is extremely difficult for a person, even well-read and learned in the works of those poets and painters, to discover any relation between the quotation and the works exhibited, it were better to select some quotation or maxim that would not disappoint the critical and enquiring visitor, for it is very clear that whatever Dante and Michael Angelo might have imagined—and the imaginations of both were rather excursive, they never contemplated anything in poetry or painting like English and Scottish rustic subject-matter. Such quotations on the title-pages of catalogues are grandiloquent and sounding, but they become only sorry prologues to domestic and rustic incident. But to the pictures:—we pass on to No. 74, 'The Death of Arthur, Duke of Bretagne,' R. S. LAUDER, R.S.A., from the 3rd Scene of the 4th Act of "King John,"—

"Bastard. Know you of this fair work?
Beyond the infinite and boundless reach
Of mercy, if thou didst this deed of death,
Art thou damned, Hubert," &c.

Before the two figures lies the body of Arthur, as it had fallen from the cliff; the Bastard stands sternly pointing to it, while the deprecatory action of Hubert expresses well the sentiment of the text. But an artist who sympathises so perfectly with the poet ought not to condescend to a vulgar effect,—that of bringing the head and figure of the Bastard, the darkest points, in opposition to the strongest lights. The damning scowl of the Bastard, and the apologetic embarrassment of Hubert, are unobjectionable. The mail of the former is according to the period,—but wherefore does he rest upon a two-handed sword, a weapon which was not used generally until centuries after King John was forgotten? And wherefore the regal blazon on the surcoat worn by the Bastard? For neither of these incidents, we believe, can any authority be given, and anachronisms detract from the value of what is presumed to be historical painting. No. 191, entitled 'The Tempter,' W. DOUGLAS, R.S.A., is a subject in some degree allegorical. It contains two figures; that of a man seated at a table, and tempted, according to a superstition of the middle ages, to sign away in blood his hopes of salvation. The "Tempter," a shadowy fiend behind him, offers him the pen, and charms his ear with the music of the sound of gold. There is much elaborate painting in the work; it is everywhere carried out with infinite nicety, but perhaps there is too great a contrast between the two figures. No. 203, 'Wat Tinnin,' by JAMES DRUMMOND, R.S.A., is the story from the "Lay of the Last Minstrel,"—

"They crossed the Liddel at Curfew hour,
And burned my little lonely tower,
The fiends receive their souls therefore," &c.

The composition shows the flight of the borderer, accompanied by his wife; the whole forming an effective agroupment, though perhaps wanting breadth. A composition entitled 'Burns in Edinburgh,—1786,' painted by W. B. JOHNSTONE, R.S.A., and suggested by an "autobiographical fragment," in which it is stated by Scott that, when fifteen years of age, he saw Burns in the shop of Sibbald the bookseller, in Parliament Square. The poet is here represented as a man of very tall stature: he is accompanied by Adam Smith, Lord Monboddo, Dr. Hugh Blair, Henry Mackenzie, and others. The figures do not seem to be conscious of the presence of each other; but there are many estimable qualities in the work. CHARLES LEES, R.S.A., exhibits a very earnestly painted work, No. 327, 'The Martyrdom of George Wishart,' in which are introduced many of the most zealous of the persecutors of the reformers of that time. The purpose of the artist has been rather to bring forward many impersonations than give force and character to a few; there is also too much attention given to locality. MR. ARCHER's 'Last Supper' is a prominent feature

in the large room, but we have already spoken of it and others in this room. 'The Lollard,' E. W. DALLAS, No. 261, is an excellent subject, as showing the tyrannies of the Inquisition. A meek and studious old man, diligent in the search of truth, is served with the fatal summons by two men in masks, one of whom had been sufficient, invested with more of authority and personal dignity; there is, however, much credit due to the original thought. No. 91, 'The Dancing Lesson,' R. T. ROSS, A., is a cottage scene; a child lolling to the screaming music of a tin whistle, blown by an elder brother. The work is full of good colour, and distinguished by appropriate expression. No. 223, by R. GAVIN, A., called 'The Weary Gleaners,' presents a couple of children returning from the harvest field. The figures are painted with breadth and taste, unexceptionable in colour and effect, but these qualities are enfeebled by the deficiency of equal quality in the foliage. No. 238 is a small but interesting work by JOHN FAED, R.S.A., 'The Household Gods in Danger,' the point of which is a child curiously examining some valuable china, which is painted with the nicest exactitude. No. 297 is a work by JAMES DRUMMOND, R.S.A., in which the elder architecture of Edinburgh divides the field with the figures. We have some remembrance of having seen the picture before; the title of the work is 'A Scene in Edinburgh,—the Morning after the Battle of Preston Pans.' We instance No. 300, 'Claudio and Isabel' (a good subject by the way), to observe the disproportion between the heads and figures of the impersonations; the picture has other errors, but it has not that of being scenic, a disqualification which most painters of dramatic subjects think it necessary to communicate to their works. No. 333, 'Harvest,' by ROBERT GAVIN, R.S.A., is a production supported by many valuable points, but the extreme care with which every grain of oats has been individualised gives the corn-sheaf the precedence of the sleeping figure. No. 342 is another meritorious work of that prolific artist JOHN FAED, R.S.A.; the objects and textures in the work are most successful. No. 376 is a picture of the same class, by the same painter; it is called 'Interior, with Fisherman Reading,' and is equally commendable with the preceding. No. 357, 'A Romp in the Hay Field,' is a small picture by P. F. POOLE, A.R.A., extremely sweet in colour, but presenting the principal figure, that of a girl, in a most ungracefully foreshortened pose. There are by the same painter three other open-air subjects, which we shall presently particularise, and of these we may say that they are much more agreeable than the large works which their author has of late years exhibited. No. 395 is a work by ERSKINE NICOL, A., which we find designated 'Whew! Caught Again!' The scene is a cottage interior, with a woman apparently rushing from the arms of a man, unfortunately plain, and too old to be either her lover or her husband; they have been surprised by an old woman, who stands at the door. The point of the story is by no means perspicuous,—if it be caricature it is a failure; there is a feeling for substance in the picture which might be improved into value in any intelligible subject-matter. 'The Minstrels,' No. 411, by W. CRAWFORD, are two life-sized heads, in the features of which there is agreeable character, but they are not young ladies who live by their minstrelsy. 'Sir Tristram teaching La Belle Isoude to Play the Harp,' by J. E. LAUDER, R.S.A., is a work we have already seen. 'History,' by SANT, we have also seen before. The three small pictures by POOLE, to which we have already alluded, are Nos. 426, 427, and 428, and entitled 'The Young Gleaner,' 'The Path over the Hills,' and 'Youth and Innocence'; they are miniature gems. No. 434, 'Caught,' by ALEXANDER CHRISTIE, A., is a production of little felicity of conception. The subject is a youth and maid, surprised by the father of the latter in a secluded walk, amid their mutual confessions; the pair look exceedingly silly under the rebuke of the young lady's father. Although there is no finish in the work, there is some expression. No. 248, 'An Irish Merry-making,' ERSKINE NICOL, shows, like

a work by the same painter already noticed, a valuable apprehension of the use of lights and darks in composition; the artist has also caught much of the instinct of Irish character, but there is the same tendency to caricature that we have observed in a picture already noticed. No. 253, 'The Stolen Ride,' is a horse composition, by JOHN GLASS, A., in which the animals are well drawn. By J. BALLANTYNE, A., is exhibited No. 270, 'The Return of the Sword,' an officer returned from the Crimea brings back to the widow of his friend the sword of her late husband, slain in battle. The narrative is clear enough, but the subject, and the manner of detailing it, are commonplace. The manner of No. 108, 'The Bible,' by R. T. ROSS, is hard, but the general effect and colour are unobjectionable. In 'Lucy Gray,' by JOHN A. HOUSTON, R.S.A., there is a striking instance of the immobility of the model, and the inadvantage of the painter. A poor child is represented as in a snowstorm, and we find her, as it were, standing still, instead, as any intelligent being would, of hastening onward; there is much care, but a want of natural truth in the picture. 'The Raid of Ruthven' is another picture by JOHN FAED, R.S.A., the subject of which is an outrage offered to James II. by the Master of Glamis; the figures are admirably painted, and careful in costume; but the scene of the incident is much too modern in its fittings and carpentry; the group in the recess is admirable: were the picture ours we should cut out James and the Master of Glamis and retain the secondary group. No. 141, 'Scuffle in a Guard Room,' by MÉRISONIER, is a production of great merit, the property of H. R. H. Prince Albert, of which we have already spoken. 'Imagine at the Cave,' No. 147, by R. S. LAUDER, is a remarkable picture, as in it the cave and not Imagine is the picture; it is rather a geological essay than a work of Art. No. 164, 'Watching the Pass—Daybreak,' by J. NOEL PATON, R.S.A., is a production of a high order of merit—there is only one figure, that of a musketeer of the seventeenth century seated at daybreak near a wild and mountainous gorge with a bloodhound for his companion; every passage of the work is endowed with eloquent description. Upon No. 25, 'The Rosicrucians,' a great amount of labour has been bestowed, but perhaps not with all the success that could be desired. The picture is by W. DOUGLAS, R.S.A., who must be complimented on the industry evidenced in every passage of the picture. The figures are too small for so large a canvas; the Rosicrucians were mystic adventurers who seldom were fortunate enough to have a saloon so well furnished to pursue their researches in. The curtain before which they are standing is too rigid, indeed it is a mistake to paint figures so small à propos of such a subject on a canvas so large. In many of the landscapes we find a degree of force and originality which we shall instance as these qualities occur in the works which we notice: one of the first of this class that struck us was No. 59, 'Storm on a Highland Coast,' by HORATIO MACCULLOCH, R.S.A., a large picture, the subject being a passage of wild scenery under the effect of a storm in which the drifting of the rain is most forcibly described. No. 63, 'A Woodland Sketch, near Comrie,' by ARTHUR PERIGAL, exemplifies very careful drawing in the boles and branches of the trees, but the definition and separation of the foliage masses, the most difficult thing to accomplish in tree-painting, is not so successful. The fragment of rock in No. 69, by EDWARD HARRITT, called 'In Arran—Ayrshire Coast in the distance,' is among the most perfect passages of this department of Art we have ever seen; it is natural and unmannered, exhibiting the essence of nature rather than the pride of the brush; but this is not the only commendable portion of the work, it is sparkling and attractive throughout. There is in No. 78, 'On the Welvin,' by J. MILNE DONALD, a most perfect imitation of the depth and lustrous reflection of water, which has been most patiently imitated from nature, with the forms of near objects subdued to the tone of natural reflection, the glassy surface of the water never being forgotten. Any particularly successful part of a picture such as this

places nature so palpably before the spectator that, unless the other parts of the work are equally sustained by eminent quality, we can never see in them anything beyond the paint and the brush. As an instance of what is meant by the foregoing remark, in No. 92, 'English Road Scene,' ALEX. FRASER, we feel the paint too sensibly, the manipulation is hard although portions are creditably executed. No. 188, by the same artist, 'On the Avon, Warwickshire,' is more agreeable; the materials of the composition are a cottage, trees, barges, boats, &c. No. 195, 'Cattle on the banks of a River,' the cattle by T. SIDNEY COOPER, R.A., and the landscape by F. R. LEE, R.A., is a work of which we have already spoken, but the re-exhibition of old pictures is much to be regretted in a collection like this, save in cases of works of paramount excellence. It is difficult to understand why a work should be again brought before the public with so little to recommend it. No. 207, 'Highland Deer Forest—Isle of Skye,' by HORATIO MACCULLOCH, embodies the essential features of that kind of landscape which it professes to show; it is a highly picturesque passage of nature, with an appearance so rude as to seem yet unprepared as an abiding place for man; the picture is better in effect than colour. In No. 220, 'A fresh Breeze off the coast of Holland,' by E. T. CRANFORD, R.S.A., the water is too grey to be so near the Dutch shore; the picture shows a strong leaning to the Dutch school of marine painting. No. 233, 'A Village on the Moors,' by HENRY BRIGHT, strongly exemplifies that very masterly handling which prevails throughout all the pictures of this artist. This is the only work we have seen by him on the walls of an exhibition for years; it is perhaps too foxy in colour, with a predominance of that kind of inexorable conventionality which must arise from very rapid painting, without enough of the counsel of nature. No. 296, 'A Study of Beeches, near Lawers, Perthshire,' A. PERIGAL, A. These trees have been very closely studied from the reality, the composition throughout is most carefully wrought. No. 311, 'Lucy Ashton—finished sketch,' ROBERT GAVIN, A., is a very charming study—simply as a study—but it had been better to have given it no name than to have called it 'Lucy Ashton,' the impersonation being altogether too childish; it might with equal propriety be called either the 'Maid of Orleans' or the 'Witch of Endor.' No. 312, 'Moonlight Effect—Herring-boats going out,' GEORGE SIMON, R.S.A., as an effect is very successful, and reminds the spectator of a favourite theme of the Dutch painters. No. 308, 'An old sluice,' by JOHN C. WINTOUR, a study throughout very satisfactory. No. 319, 'The Clansman's Curse,' JOHN C. BROWN, A.R.S.A., is a production of much merit, as also are—No. 365, 'An Old English Farmstead,' ALEX. FRASER; No. 370, 'An English Village Winter Afternoon,' SAM. BOUGH; No. 378, 'The Linn Sport, Dalry, Ayrshire,' J. H. CRANSTOWN; No. 450, 'A Woodland Burn,' JOHN C. WINTOUR, and by the same painter 'The Miller's Cottage,' No. 32, 'Outposts,' JAMES DRUMMOND, R.S.A., a work of much depth and careful finish. We cannot, however, omit to notice the works of MR. WALLER H. PATON: they are landscapes of the very highest order of merit; and place the name of the excellent artist not only foremost among the painters of his own school, but among those of the world, in the beautiful art of which he is a professor. They combine vigour with delicacy; and are remarkable for truths poetically rendered,—the offspring of a powerful yet refined intelligence. There are many portraits of a high degree of excellence—but some of the best of these we have already noticed elsewhere—there are also some masterly water-colour drawings which we have not space to particularise. The sculptural productions amount in number to thirty-eight, among which there are works by W. Calder Marshall, R.A., the late Patric Park, W. Brodie, and other artists of reputation. As a whole, the exhibition contains many works of admirable quality, but not many strikingly ambitious. The rooms are imposing in effect, but that which is most objectionable is the re-exhibition of known pictures; it bespeaks weakness in the Scottish Academy.

THE ART-UNION OF LONDON.

THE annual meeting of the subscribers to this institution met at the Haymarket Theatre on the 29th of April, to receive the report of the committee, and to witness the drawing of the prizes; Lord Montagu, the President of the Society, took the chair. Mr. George Godwin, F.R.S., one of the honorary secretaries, to whose indefatigable exertions the Art-Union of London has so long been indebted, read the report, which stated that the total subscriptions for the past year amounted to 13,960*l.* 10*s.*, which sum has been thus expended:—Pictures and other prizes, 6,031*l.*; cost of engraving, 4,694*l.* 7*s.* 5*d.*; printing and other expenses, with a reserve of 2½ per cent. required by charter, 3,235*l.* 8*s.* 7*d.*; total, 13,960*l.* 16*s.* The sum set apart for prizes, to be selected by the prizeholders themselves, was allotted—27 works at 10*l.* each; 30 works at 15*l.* each; 24 works at 20*l.* each; 30 works at 25*l.* each; 20 works at 35*l.* each; 16 works at 50*l.* each; 10 works at 60*l.* each; 4 works at 75*l.* each; 3 works at 100*l.* each; 1 work at 150*l.*; 1 work at 200*l.* To these were added—11 bronzes of "Her Majesty on Horseback;" 5 bronzes in relief of "The Duke of Wellington entering Madrid;" 30 vases in iron; 20 porcelain statuettes, "The Stepping-Stones;" 50 porcelain statuettes, "The Dancing Girl reposing;" 34 porcelain busts of Clytie; 40 silver Medals of Flaxman; and 30 silver Medals of the late Sir J. Vanbrugh; 500 impressions of the lithograph, "The Supper Scene;" and 250 of the mezzotint of "Tyndale translating the Bible;" making in all 1130 prizes.

The engravings in preparation for the subscribers of the year 1856-7 are "The Piper," engraved by E. Goodall from the picture by his son, F. Goodall, A.R.A.; and "The Clemency of Cœur de Lion," engraved by H. C. Shenton, from the picture by Cross. For a future year a series of wood engravings, from the best works of deceased British artists, under the superintendence of Mr. W. J. Linton, is in the course of production, and promises to form a work of much beauty. The council have concluded an arrangement with the members of the Etching Club, including Messrs. Redgrave, Creswick, Horsley, Cope, Taylor, &c., for a volume of etchings, to be appropriated hereafter; and they have further to announce, that some very important works have been put into the hands of engravers for ensuing years. Mr. Ward's engraving, "Tyndale translating the Bible," after Mr. A. Johnstone, is completed.

The prizeholders of last year purchased from the various exhibitions of the season 187 works of Art, to the following amounts, irrespective of the sums added by the prizeholders themselves:—From the Royal Academy, 1,975*l.*; the National Institution of Fine Arts, 1,771*l.* 10*s.*; Society of British Artists, 1,340*l.*; British Institution, 430*l.*; Water-Colour Society, 415*l.*; and New Water-Colour Society, 388*l.* 10*s.*

The retiring members of council are the Rev. Mr. Coleridge, Mr. Macdonald, Sir Wm. Herries, and Mr. Sydney Smirke; and in their place Mr. W. G. Taunton, Mr. Fras. Bennoch, Mr. J. R. Soden, and Mr. Herbert Minton, have been elected.

The reserved fund now amounts to the sum of 6,958*l.*

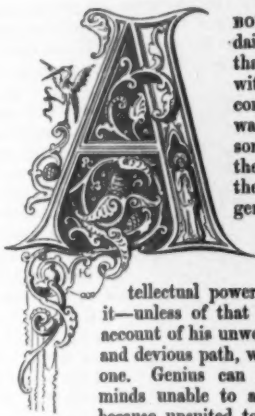
The 200*l.* prize fell to the lot of Mr. James Scott, Wath, near Rotherham; that of 150*l.* to Mr. R. Keetly, of Grimsby; and the three of 100*l.* respectively to Mr. J. Bradshaw, Jun., of Leeds; Mr. J. Bontoft, Boston; and Mr. R. Robinson, St. Helen's, Liverpool. We may also observe that, as a remarkable instance of good fortune, five prizes fell to the share of Mrs. H. Graves, of Pall Mall—one of 25*l.*, a bronze statuette of her Majesty on horseback, and a medal of Flaxman; and her son, we believe, gained another, a bronze of the Duke of Wellington's entry into Madrid.

Considering how the events of the past year have affected all matters of luxuries, the Art-Union of London, as the above statement must show, seems not to have lost its hold on public favour. We hope with returning peace to find its next list of subscribers abundantly enlarged.

BRITISH ARTISTS: THEIR STYLE AND CHARACTER.

WITH ENGRAVED ILLUSTRATIONS.

No. XV.—BENJAMIN ROBERT HAYDON.



ABOUT the end of the month of June, 1846, the daily papers reported the melancholy intelligence that one long known to the public in connexion with Art had, in an hour of temporary insanity, committed self-destruction. The announcement was received by his personal friends with far more sorrow than surprise; and "Poor Haydon!" was the exclamation which escaped, not only from their lips, but from the lips of all to whom his genius and his conduct through life had made his name perfectly familiar. His is a sad history; yet on that very account is it fruitful of instruction to every man of great intellectual powers striving after fame, and who fails to reach it—unless of that kind which becomes mere notoriety—not on account of his unworthiness, but because he seeks it by a crooked and devious path, which the world will not recognise as the true one. Genius can never extort the "bubble reputation" from minds unable to appreciate talent, or unwilling to recognise it because unsuited to their tastes, or rendered unpalatable by the very attempts to force it into notice. There is, perhaps, scarcely a darker page presented in the whole annals of Art than that afforded by the history of this great painter—for such he undoubtedly was—from its commencement to its unhappy close, and his own pen has written it in the biography he left behind him.

A life so full of sad and strange incident, of turmoil and conflict, of labour and disappointment, would necessarily furnish ample materials for a lengthened

notice: our space forbids this; and, moreover, the subject is of so painful a nature that we feel no desire to say more than is just sufficient for the purpose we have in view.

Benjamin Robert Haydon was born at Plymouth in 1786; he displayed at an early age a taste for the Art to which he subsequently attached himself with so much devoted but ill-directed enthusiasm. His father, a bookseller in the town, cared little to encourage the inclination of his son, but at length yielded to his wishes, and sent him in 1804 to London, not, however, without the hope of soon seeing him return to the family roof. In this he was to be disappointed; nor was it very probable that a young man who possessed the spirit which the following passage from Haydon's autobiography expresses, would be easily turned aside from his path:—"The Sunday after my arrival," he says, "I went to the new church in the Strand, and in humbleness begged for the protection of the Great Spirit to guide, assist, and bless my endeavours; to open my mind, and enlighten my understanding. I prayed for health of body and mind; and on my rising from my knees felt a breathing assurance of spiritual aid which nothing can describe. I was calm, cool, illuminated, as if crystal circulated through my veins. I returned home, and spent the day in mute seclusion."

Very shortly after his arrival in the metropolis he entered the schools of the Royal Academy—this was in 1804: Fuseli, to whom he had received an introduction, took great interest in him. In 1807, he exhibited his first picture, "The Repose in Egypt," which was purchased by Mr. Hope, known as *Anastatius Hope*. In 1809, he exhibited his picture of "DENTATUS," which forms one of our engravings: through the intervention of Fuseli it was well placed in the rooms of the Royal Academy; but in consequence of the "hanging committee" removing it from the great room, where it had been first hung, to another, though the work was equally well seen, Haydon bitterly complained of the injustice done to him. This was the event that cast its shadow over all his after life, and involved him in an endless contest with the Academy, whom he openly accused of fearing his success as the founder of a new school of Historical Art. The "Dentatus," which was exhibited the following winter at the British Institution, where it gained the first prize of one hundred guineas, is a bold and vigorous composition, which would be honourable to any artist, whatever his standing; Haydon, when he painted it, had not reached his twenty-third year.



Engraved by]

RAISING OF LAZARUS.

[J. and G. P. Nicholls,

From the outset of his career Haydon had his own ideas of the grand style of Historical Art, and he persevered in maintaining them whatever his patrons thought or desired to the contrary: is it a wonder, therefore, that he was comparatively neglected, or, at least, that he failed to satisfy many who would have befriended him? Sir George Beaumont, for example, gave him a commission to paint a subject from "Macbeth" of a certain size, as he required it to occupy

a particular place in a room; Haydon produced a picture three times as large as the limits assigned him, and then was angry with his patron for expressing dissatisfaction with what he had done.

The painting of this picture, his quarrels with the Academy, and his literary disputations—his pen ever did himself more injury than his pencil benefited him—it seemed a pity he had ever been taught to write—appear to have occupied

Haydon till the spring of 1812, when he commenced his "Judgment of Solomon;" it was finished in the spring of 1814, and exhibited in the gallery of the Water-Colour Society, then in Spring Gardens. "The success of 'Solomon,'" he says in his diary, "was so great, and my triumph so complete, that had I died then my name must have stood on record as a youth who had made a stand against the prejudices of a country, the oppressions of rank, and the cruelty and injustice of two public bodies." It was purchased by two Devonshire gentlemen, Sir W. Elford and Mr. Tingecombe, for six hundred guineas, though what became of it for many years, till it was purchased by its present possessor, Sir E. Landseer, we know not; but when, in 1827, a public subscription was made to relieve the painter from his pecuniary difficulties, he gave the following

account of the disposition of his great pictures:—"My 'Judgment of Solomon' is rolled up in a warehouse in the Borough; my 'Entry into Jerusalem,' once graced by the enthusiasm of the rank and beauty of the three kingdoms, is doubled up in a back room in Holborn; my 'Lazarus' is in an upholsterer's shop in Mount Street; and my 'Crucifixion' in a hayloft at Lisson Grove." This, it must be acknowledged, is a melancholy statement for a painter of genius to be compelled to make, and is anything but creditable to the country that allowed such neglect.

In the month of May, 1814, Haydon, accompanied by Wilkie, set out for Paris, at that time occupied by the allied armies of England, Russia, &c. Previous to starting, however, Haydon sketched in his "Christ's Entry into Jerusalem;" it was not completed till 1820; was then exhibited at the Egyptian Hall, Piccadilly, where it attracted such attention as to realise to the artist the sum of £1300. He then took it to Edinburgh and Glasgow; the proceeds of the exhibition at these two places realised about £900 more, exclusive of his expenses, so that it may fairly be stated the artist received little less than £2000 for the exhibition of this single picture—by no means a small sum even for its purchase; though if it be considered that it took him nearly six years to complete, the annual income derived from it would be most inadequate for a painter of Haydon's talents and requirements.

His next work was the "Agony in the Garden," painted for Sir George Phillips, a liberal patron of Haydon, who had advanced him the price of it—five hundred guineas—to complete the "Solomon." "I exhibited it," writes the artist, "with my other works. I took a great deal of money at this exhibition, but not enough; and it was wrong so to strain public enthusiasm. This particular picture was severely handled. Sir George was disappointed

(though he was as much to blame as myself); and when the picture was sent home, he so objected to a sacred subject in a drawing-room, that he put it out of view altogether. It was wrong in me to paint it so large; it was wrong to choose such a subject to be hung where quadrilles were danced. It was wrong in every way." This picture was a short time since, and we believe is now, in the hands of Mr. Barrett, the picture-dealer, in the Strand.

But though Haydon could see his errors, he took no pains to amend them; obstinate and self-willed, he disregarded public opinion, vexed his patrons, and then foolishly complained of the injustice he had received. "I have been eight years," he says, "without a commission from the nobility; and of the thirty-nine years I have been an historical painter, thirty-two without an order of any kind." And yet, notwithstanding his disappointments, he continued to paint pictures which, from their vast dimensions, no private individuals could hang up; and we have not yet learned to decorate our churches with such works of art. In 1820, he began his "LAZARUS." We get an insight into the disposition of the painter from what he has left upon record, and therefore offer no apologies for our extracts. "I always filled my painting-room to its full extent; and had I possessed a room 400 feet long, 200 feet high, and 400 feet wide, I would have ordered a canvas 199-6 long by 199-6 high, &c. My room was thirty feet long, twenty wide, fifteen high. So I ordered a canvas nineteen long by fifteen high, and dashed in my conception, the Christ being nine feet high. This was a subject and a size which I loved to my very marrow." Can such an act be called by any other name than a mental delusion?

But we have no space for comment, and can only briefly refer to the other pictures of this highly-gifted but infatuated painter. In 1827, he was incarcerated in the King's Bench Prison for debt. Here he painted the "Mock Election" held there, for which George IV. paid him five hundred guineas; and the

"Chaining the Member," bought by Mr. Francis, of Exeter, for three hundred guineas. Another work, painted about the same period, "Pharaoh Dismissing Moses," was purchased by a Mr. Hunter for five hundred guineas. His subsequent works were—the "Reform Banquet;" the meeting of the "Anti-slavery Society;" the "Banishment of Aristides;" "Nero playing on the Lyre while Rome is burning;" "CURTIUS;" and "Alexander the Great encountering a Lion." At the time of his death he was employed on another large work—"Alfred the Great and the First English Jury;" but mind and body were worn out—he succumbed before disappointed hopes and enfeebled physical powers.

The contemporaries of Haydon, both artists and art-critics, are scarcely in a



Engraved by]

QUINTUS CURTIUS.

[J. and G. P. Nicholls.

position to offer an unbiased opinion on his pictures; party-feeling or prejudice has been too busily at work to allow us to exercise a calm judgment in estimating them. In his "Lectures on Art"—a work full of sound and valuable instruction—he says, "From the oppression of the authorities in Art, *without any cause* (?), and my subsequent resistance and opposition to them, I had brought on myself the enmity of all those who hoped to advance in life by their patron-

age; loss of employment from their continual calumny brought loss of income; the rich advanced loans to finish great works they were persuaded not to purchase," &c. This, there is little question, was but too true; we stop not to inquire how much his own conduct contributed to such a result; but it may safely be averred that in no country but our own would a painter of his genius, whatever his mental temperament may have been, have met with treatment similar to



engraved by]

DENTATUS.

[J. and G. P. Richards,

that experienced by Haydon during a large portion of his career. Can that be called a groundless charge of neglect which he brought against the public, when 12,000 people flocked to see General Tom Thumb in one week, and only 133 visited the pictures of "Aristides" and the "Burning of Rome," exhibited under the same roof at the same time? Was there not enough in this to excite the anger of a far less sensitive and excitable mind than Haydon's? and was it not sufficient

to urge him to the commission of the awful deed which deprived his country a month or two afterwards of a great and original painter? Peace to his memory! his excellence, no less than his failings, will hereafter receive its due reward.

Haydon, in his earlier time, had numerous pupils, several of whom have risen to eminence, though in a far different style from his own: among them were—Sir C. L. Eastlake, the Landseers, Lance, Prentiss, and Harvey.

THE PROGRESS OF ART-MANUFACTURES.

GEM-ENAMELLED VASES BY MESSRS. JENNENS & BETTRIDGE.

We have on several occasions directed the attention of our readers to the manufactures in papier maché of Messrs. Jennens and Bettridge, of London and Birmingham; on this page are introduced engravings from works by the same firm of a totally different nature, but not the less

worthy of notice as beautiful objects of Art-manufacture: these are glass vases, produced by a patented process of gem-enamelling. The largest engraving is from one of a pair executed for Prince Albert, from designs by Mr. Lewis Gruner: they stand about seventeen inches in

diamonds, enriched with wreaths of flowers in jewels of appropriate colours. The lower part is set in pierced mountings of electro-gilt metal, by Messrs. Elkington and



height. The groundwork is of a rich deep purple colour. The surface of each vase is divided by floral festoons of gold and diamonds into four equal compartments, one of which is occupied by laurel wreaths of emeralds, with ruby scrolls, surrounding the initials "V" and "A" on a

maroon ground in topaz and gold. In the centre of each of the remaining divisions are the rose, shamrock, and thistle, in their natural colours: the mottoes, "*Dieu et mon droit*" and "*Treu und Fest*," in gold and diamonds, encircle the upper part of the vase, and above this are scrolls of



Mason, of Birmingham: between these mountings are devices of gold and jewels. The others it is unnecessary



to describe, as our object is principally to show the character of a novel and very beautiful branch of Art-manufactures, which will doubtless be much "inquired after."

THE MINSTRELS OF THE MIDDLE AGES.

BY THE REV. EDWARD L. CUTTS, B.A.*



2 B. vii., the scene of the dance is not indicated; the minstrels themselves appear to be joining in the saltation which they inspire. In the next illustration, reproduced from Mr. Wright's



"Domestic Manners of the English,"† we have a chamber; it is from M. Barrois's MS. of the curious picture of a dance, probably in the great "Compte D'Artois," of fifteenth century date.



In these instances the minstrels are on the floor with the dancers, but in the latter part of the middle ages they were probably—especially on festal occasions—placed in the music gallery the screens, or entrance-passage of the hall.

Very probably the services of the minstrels of a gentleman's household were also required to assist at the celebration of divine worship. Allusions occur perpetually in the old romances, showing that it was the universal custom to hear mass before dinner, and even song before supper, e. g.: "And so they went home and unarmed them, and so to even-song and supper. . . . And on the morrow they heard mass, and after went to dinner, and to their counsel, and made many arguments what were best to do."‡ Generally, it is probable, the service was performed by the chaplain in the private chapel of the hall or castle, and it seems probable that the Lord's minstrels assisted in the musical part

VERY nobleman and gentleman of estate had one or more minstrels as a part of his regular household, and we have shown that their duties were to introduce the courses at dinner, in their lord's hall; to play during the progress of dinner; and to precede the gallant and fair company into the great chamber, there to make music to their dancing.

But the dance was not always in the great chamber. Very commonly it took place in the hall. The tables were only moveable boards laid upon trestles, and at the signal from the master of the house, "A hall! a hall!" they were quickly put aside; while the minstrels tuned their instruments anew, and the merry folly at once commenced. In the illustration, of early fourteenth century date, which we here give from folio 174 of the Royal MS.,

Your quere nor organ song shal want
With countre note and dyscant;
The other half on organs playing,
With young children ful fayn synging."

And in inventories of church furniture in the middle ages we find organs enumerated: "But not only the organ, but all instruments in common use, were probably also used in the celebration of divine worship. The men of those days were in some respects much more real and practical, less sentimental and transcendental than we in religious matters: we must have everything relating to divine worship of different form and fashion from ordinary domestic appliances, and think it irreverent to use things of ordinary domestic fashion for religious uses, or to have domestic things in the shapes of what we call religious art. They had only one art, the best they knew, for all purposes; and they were content to apply the best of that to the service of God. Thus to their minds it would not appear at all unseemly that the minstrels who had just enlivened with their strains their master's afternoon meal, should walk straight from the hall to the chapel, and attune more solemn strains of the self-same instruments to the divine praise. Moreover, they who deduced religious ceremonial from that of the Temple worship would not forget the cymbals, psalteries, and harps of the Levitical service. The only direct proof we can produce is that already mentioned, that the chapel royal establishment of Edward IV. consisted of trumpets, shalms, and pipes as well as voices; and we may be quite sure that the custom of the Royal chapel was imitated by noblemen and gentlemen of estate. It is remarkable that although representations of church interiors frequently occur among the illuminations of MSS., we have not been able to meet with one in which musicians, either playing organs or any other instrument, are introduced. Perhaps they were placed in the rood-loft which occupied the same relative position in the choir which the music gallery did in the hall. But we do derive from the MS. illuminations abundant proof that the ordinary musical instruments were not considered improper to be introduced into divine worship, for we meet with repeated instances in which David singing the psalms is accompanied by a band of musicians, as in the instance which forms the initial letter of this paper, which is taken from a psalter of early thirteenth century date in the British Museum (Harl. 5102). In the MSS. we not unfrequently find the ordinary musical instruments placed in the hands of the angels; e. g. in the early fourteenth century MS. Royal 2 B vii., in a representation of the creation with the morning stars singing together, and all the sons of God shouting for joy, an angelic choir are making melody on the trumpet, fiddle, cittern, shalm and harp. There is another choir of angels at p. 168 of the same MS., two citterns and two shalms, a fiddle and trumpet. Similar representations occur very significantly in the choirs of churches. In the bosses of the ceiling of Tewkesbury Abbey Church we find angels playing the cittern (with a plectrum), the harp (with its cover seen enveloping the lower half of the instrument) and the cymbals. In the choir of Lincoln Cathedral,

of the service. The organ doubtless continued to be, as we have seen it in Saxon times, the



most usual church instrument. Thus the King of Hungary in "The Squire of Low Degree," tells his daughter:

"Then shal ye go to your even song,
With tenours and trebles among;

* Edward VI.'s commissioners return a pair of organs in the church of St. Peter Mancroft, Norwich, which they value at 40s., and in the church of St. Peter, Parmentergate, in the same city, a pair of organs which they value at 10l. (which would be equal to about 70l. or 80l. in these days), and soon after we find the 184 were "piled to a carpenter for making of a planche (a platform of planks) to sette the organs on."

* Continued from page 13.

† *Art-Journal*, vol. vi., p. 19.

‡ Mallory's "History of Prince Arthur," vol. i. p. 44.

some of the noble series of angels* which fill the spandrels of its arcades, and which have given to it the name of the angel choir, are playing instruments, viz., the trumpet, double pipe, pipe and tabret, dulcimer, viol and harp, as if to represent the heavenly choir attuning their praises in harmony with the human choir below:—"therefore with angels and archangels, and with all the company of heaven, we laud and magnify thy glorious name." We cannot resist the temptation to introduce here another charming little drawing of an angelic minstrel, playing a shalm, from the Royal MS. 14 E iii.; others occur at folio 1 of the same MS. The band of village musicians with flute, violin, clarinet, and bass-viol, whom most of us have seen occupying the singing-gallery of some country church, are probably not inaccurate representatives of the band of minstrels who occupied the rood-lofts in medieval times.

Again, in those more private passages of arms, between a country knight and his neighbour,



who wished to keep their spears in practice against the next tournament; or between a couple of errant knights, who happened to meet at a manor-house; the lists were rudely staked out in the base-court of the castle, or in the meadow under the castle-walls; and, while the ladies looked on and waved their scarfs from the windows or the battlements, and the vassals flocked round the ropes, the minstrels gave animation to the scene. In the accompanying illustration from the title-page of the Royal MS., 14 E iii., a fine volume of romances of early fourteenth century date, we are made spectators of the principal actors in a scene of the kind; the herald is arranging the preliminaries between the two knights who are about to joust, while a band of minstrels inspire them with their strains.

In actual war only the trumpet and horn and tabor seem to have been used. In "The Romance of Merlin" we read of

"Trumpets beting, tambours clashing,"

in the midst of a battle; and, again on another occasion—

"The trumping and the tabouring,
Did together the knights fling."

There are several instances in the Royal MS., 2 B, vii., in which trumpeters are sounding their instruments in the rear of a company of charging chevaliers.

The earliest instance which we meet with of the modern-shaped drum is in the Coronation-Book of Richard II., preserved in the Chapter-

house, Westminster. It may be necessary to assure those who are not accustomed to the rude medieval perspective, that the instrument in the accompanying illustration is really intended for a small drum of the ordinary modern shape.



Not only at these stated periods, but at all times, the minstrels were liable to be called upon to enliven the tedium of their lord or lady with music and song; the King of Hungary (in "The Squire of Low Degree"), trying to comfort his daughter for the loss of her lowly lover, by the promise of all kinds of pleasures, says that in the morning,

"Ye shall have harpe, sautry, and songs,
And other myrthes you among."

And again a little further on, after dinner,

"When you come home your menie amonge,
Ye shall have revell, daunces, and songs;
Lytle children, great and smale,
Shall syng as doth the nightingale."

And yet again, when she is gone to bed,

"And yf ye no rest can take,
All night mynstrals for you shall wake."

Doubtless many of the long winter evenings, when the whole household was assembled round the blazing wood fire in the middle of the hall, would be passed in listening to those interminable tales of chivalry which my lord's chief harper would chant to his harp, while his fellows



would play a symphony between the "fyttes." Of other occasions on which the minstrels would have appropriate services to render, an entry in the Household Book of the Percy family in A.D. 1512, gives us an indication: There were three of them at their castle in the north, a tabret, a lute, and a rebee; and we find that they had a new-year's gift, "xxx. for playing at my lordes chamber dours on new yeares day in the mornyng; and for playing at my lordes sone and heire's chamber dours, the lord Percy, iii.; and for playing at the chamber dours of my lord's yonger sonnes, my yonge masters, after viii. the piece for every of them."

Clerical censors of manners during the middle ages frequently denounce the dissoluteness of minstrels, and the minstrels take their revenge by lampooning the vices of the clergy: like all sweeping censures of whole classes of men, the accusations on both sides must be received cautiously. However, it is certain that the minstrels were patronised by the clergy. We shall presently find a record of the minstrels of the Bishop of Winchester in the fourteenth century; and the ordinance of Edward II. tells us that minstrels flocked to the houses of prelates as well as of nobles and gentlemen. In the thirteenth century, that fine sample of an English Bishop, Grosstete of Lincoln, was a great patron of minstrel science: he himself composed an allegorical romance, the Casteau d'Amour. Robert de Brunne in his English paraphrase of Grosstete's Manuel de Peches (begun in 1300), gives us a charming anecdote of the Bishop's love of minstrelsy.

"Y shal yow telle as y have herd,
Of the byshoppe mynt Roberte,

* There are casts of these in the Medieval Court of the Crystal Palace.

Hys to-name ys Grosstet.
Of Lynkolne, so seyth the gest.
He loved moche to here the harpe,
For manny wytte hyt makyth sharpe.
Next hys chaumber, besyde hys stody,
Hys harpers chaumber was fast therby.
Many tymes be nyght and dayys,
He had solace of notes and layys.
One asked hym onys reson why
He hadde delyte in mynstraly?
He answered hym on thys manere
Why he helde the harper so dore.
The vertu of the harpe, thurgh skylle
and ryght,
Wyl destroye the feudes myght;
And to the croys by gode skylle
Ys the harpe lykened weyle.
Tharfor gode men, ye shul lere
Whan ye any gleman here,
To wurshap Gode al yowre powere,
As Dauid seyth yn the sautere."

Minstrels appear to have been retained in monasteries also.* We know that the abbots lived in many respects as other great people did; they exercised hospitality to guests of gentle birth in their own hall; treated them to the diversions of hunting and hawking over their manors, and in their forests; and did not scruple themselves to partake in those amusements; and it is not unlikely that they should also have minstrels wherewith to solace their guests and themselves. It is quite certain at least that the wandering minstrels were welcome guests at the religious houses; and Warton records many instances of the rewards given to them on those occasions. We may record two or three examples.

The monasteries had great annual festivals, on the ecclesiastical feasts, and often also in commemoration of some saint or founder; there was a grand service in church, and a grand

dinner afterwards in the refectory. The convent of St. Swithin, in Winchester, used thus to keep the anniversary of Alwyne the Bishop; and in the year 1374 we find that six minstrels, accompanied by four harpers, performed their minstrelsy at dinner, in the hall of the convent; and during supper sang the same gest in the great arched chamber of the prior, on which occasion the chamber was adorned, according to custom on great occasions, with the prior's great dorsal (a hanging for the wall behind the table), having on it a picture of the three kings of Cologne. These minstrels and harpers belonged partly to the Royal household in Winchester Castle, partly to the Bishop of Winchester. Similarly at the priory of Bicester, in Oxfordshire, in the year 1432, the treasurer of the monastery gave four shillings to six minstrels from Buckingham, for singing, in the refectory on the Feast of the Epiphany, a legend of the Seven Sleepers. In 1430 the brethren of the Holie Crosse at Abingdon celebrated their annual feast; twelve priests were hired for the occasion to help to sing the dirge with becomingsolemnity, for which they received four pence each; and twelve minstrels, some of whom came from the neighbouring town of Maidenhead, were rewarded with two shillings and four pence each, besides their share of the feast and food for their horses. At Mantoke Priory, near Coventry, there was a yearly obit, and in the year 1441, we find that eight priests were hired from Coventry to assist in the service, and the six minstrels of their neighbour, Lord Clinton, of Mantoke Castle, were engaged to sing harp and play in the hall of the monastery at the grand refectory allowed to the monks on the occasion of that anniversary. The minstrels amused the monks and their guests during dinner, and then dined themselves in the

* In the reign of King Henry II., Jeffrey, a harper, received an annuity from Hyde Abbey, near Winchester.

painted chamber (*camera picta*) of the monastery with the sub-prior, on which occasion the chamberlain furnished eight massy tapers of wax to light their table.

These are instances of minstrels formally invited to take part in certain great festivities; but there are proofs that the wandering minstrel, who, like all other classes of society would find hospitality in the guest-house of the monastery, was also welcomed for his minstrel skill, and rewarded for it with guerdon of money besides his food and lodging. Warton gives instances of entries in monastic accounts for disbursements on such occasions; and there is an anecdote quoted by Percy, of some dissolute monks who one evening admitted two poor priests whom they took to be minstrels, and ill-treated and turned them out again when they were disappointed of their anticipated gratification.

Here is a curious illumination from the Royal MS. 2 B vii., representing a monk and a nun themselves making minstrelsy.



The corporations of corporate towns probably also from early times had their band of minstrels, of whom the town waits are the modern representatives. The rules of the Beverly Guild of Minstrels order that "no new brother shall be admitted except he be mynstrell to some man of honour or worship, or waite of some town corporate or other ancient town, or else," &c.

But besides the official minstrels of kings, nobles, and gentlemen, bishops and abbots, and corporate towns, there were a great number of "minstrels unattached," and of various grades of society, who roamed abroad singly or in company, from town to town, from court to camp, from castle to monastery, flocking in great numbers to tournaments and festivals and fairs, and welcome everywhere.

The summer-time was especially the season for the wanderings of these children of song,* as it was of the knight-errant† and the pilgrim‡ also. No wonder that the works of the minstrels abound as they do with charming outbursts of song on the return of the spring and summer, and the delights which they bring. All winter long the minstrel had lain in some town, chafing at its miry and unavowry streets, and its churlish money-getting citizens; or in some hospitable country-house, perhaps, listening to the wind roaring through the broad forests, and howling among the turrets overhead, until he pined for freedom and green fields; his host perchance grown tired of his ditties, and his only occupation to con new ones; this sounds like a verse composed at such a time:—

"In time of winter alange I it is!
The foules lesen I her biles!
The lewes fallen off the tree;
Rain alange I the countree."

No wonder they welcomed the return of the bright warm days, when they could resume their gay, adventurous, open air life, in the fresh flowery meadows, and the wide green forest

* In the account of the minstrel at Kenilworth, subsequently given, he is described as "a squiere minstrel of Middlesex, that travelled the country this summer time."

† "Miri it is in somer's tide;
Swaines gin on justing ride."

‡ "Whanne that April with his shour's sote," &c.
"Than longen folk to gon on pilgrimages."

§ Tedious, irksome,
Loss their
renders tedious.

glades; roaming to town and village, castle and monastery, feast and tournament; alone, or in company with a band of brother minstrels; meeting by the way with gay knights adventurous, or pilgrims not less gay, if they were like those of Chaucer's company; welcomed everywhere by priest and abbot, lord and loon. These are the sort of strains which they carolled as they rested under the white hawthorn, and carelessly tinkled their harps in harmony:—

"Merry is th' end of May;
The fowles maketh merry play;
The time is hot, and long the day.
The joyful nightingale singeth,
In the grene mede flowers springeth."

"Merry it is in somer's tide;
Fowles sing in forest wide;
Swaines gin on justing ride,
Maidens liften hem in pride."

The minstrels were often men of position and wealth: Rayer or Raherus, the first of the king's minstrels, whom we meet with after the conquest,* founded the Priory and Hospital of St. Bartholomew, in Smithfield, London, in the third year of Henry I., A.D. 1102, and became the first prior of his own foundation. He was not the only minstrel who turned Religious. Foulquet de Marseille, first a merchant, then a minstrel of note—some of his songs have descended to these days—at length turned monk, and was made abbot of Tournet, and at length archbishop of Toulouse, and is known in history as the persecutor of the Albigenses: he died in 1231. It seems to have been no unusual thing for men of family to take up the wandering adventurous life of the minstrel, much as others of the same class took up the part of knight adventurous; they frequently travelled on horseback, with a servant to carry their harp; flocking to courts and tournaments, where the graceful and accomplished singer of chivalrous deeds was perhaps more caressed than the large limbed warrior who achieved them, and obtained large rewards, instead of huge blows, for his guerdon.

There are some curious anecdotes showing the kind of people who became minstrels, their wandering habits, their facility of access to all companies and places, and the uses which were sometimes made of their privileges. All our readers will remember how Blondel de Neale, a minstrel of Richard's court, wandered over Europe in search of his master. A less known instance of a similar kind, and of the same period, is that of Ela, the heiress of D'Evereux, Earl of Salisbury, who had been carried abroad and secreted by her French relations in Normandy. To discover the place of her concealment, a knight of the Talbot family spent two years in exploring that province; at first under the disguise of a pilgrim, till having found where she was confined, in order to gain admittance, he assumed the dress and character of a harper; and being a jocose person, exceedingly skilled in the Gests of the ancients, he was gladly received into the family. He succeeded in carrying off the lady, whom he restored to her liege lord the king, who bestowed her in marriage—not upon the adventurous knight-minstrel, as ought to have been the ending of so pretty a novelet—but upon his natural brother William Longespée, to whom she brought her earldom of Salisbury in dower.

Many similar instances, not less valuable evidences of the manners of the times because they are fiction, might be selected from the romances of the middle ages; proving that it was not unusual for men of birth and station† to assume, for a longer or shorter time, the character and life of the wandering minstrel.

But besides these gentle minstrels, there were a multitude of others of lower classes of society, professors of the joyous science, descending through all grades of musical skill, and of re-

* The king's minstrel, who is recorded in Domesday book as possessing lands in Gloucestershire, was the minstrel of the last of the Saxon kings.

† Fontenelle ("Histoire du Théâtre," quoted by Percy) tells us that in France, men, who by the division of the family property, had only the half or the fourth part of an old seignorial castle, sometimes went rhyming about the world, and returned to acquire the remainder of their ancestral castle.

spectability of character. We find regulations from time to time intended to check their irregularities. In 1315 King Edward II. issued an ordinance addressed to Sheriffs, &c., as follows: "Forasmuch as . . . many idle persons under colour of mynstrelsie, and going in messages* and other fained busines, have been and yet be receaved in other men's houses to meate and drynke, and be not therewith contented yf they be not largely considered with gyses of the Lordes of the Houses, &c. . . . We wylling to restrayne such outrageous enterprises and idleness, &c., have ordeyned . . . that to the houses of Prelates, Earls, and Barons, none resort to meate and drynke unless he be a mynstrell, and of these mynstrels that there come none except it be three or four minstrels of honour at most in one day unless he be desired of the Lorde of the House. And to the houses of meaner men, that none come unless he be desired; and that such as shall come so, holde themselves contented with meate and drynke, and with such curtesie as the Master of the House wyl shewe unto them of his owne good wyll, without their askyng of any thyng. And yf any one do against this ordinaunce at the first tyme he to lose his mynstrelsie, and at the second tyme to forswere his craft, and never to be received for a minstrell in any house." This curious ordinance gives additional proof of several facts which we have before noted, viz., that minstrels were well received everywhere, and had even become exacting in their expectations; that they used to wander about in bands; and the penalties seem to indicate that the minstrels were already incorporated in a guild. The first positive evidence of such a universal guild is in the charter (already alluded to) of 9th King Edward IV., A.D. 1469, in which he grants to Walter Haliday, Marshall, and seven others, his own minstrels, a charter by which he restores a Fraternity or perpetual Guild (such as he understands the brothers and sisters of the Fraternity of Minstrels had in times past) to be governed by a marshall, appointed for life, and by two wardens, to be chosen annually, who are empowered to admit brothers and sisters into the guild, and are authorised to examine the pretensions of all such as affect to exercise the minstrel profession; and to regulate, govern, and punish them, throughout the realm—those of Chester excepted. It seems probable that the King's minstrel, or the King of the Minstrels, had long previously possessed an authority of this kind over all the members of the profession; and that the organisation very much resembled that of the heralds. The two are mentioned together in the Statute of Arms for Tournaments, passed in the reign of Edward I. A.D. 1295. "E qe nul Roy de Harrauns ne Menestrels* portent privez armes:" that no King of the Heralds or of the Minstrels shall carry secret weapons. That the minstrels attended all tournaments we have already mentioned. The heralds and minstrels are often coupled in the same sentence;† thus Froissart tell us that at a Christmas entertainment given by the Earl of Foix, there were many minstrels as well his own as strangers, "and the Earl gave to Heralds and Minstrelles the sum of fyve hundred frankes; and gave to the Duke of Tourayne's mynstrelles gowns of cloth of gold furred with ermine, valued at 200 frankes."‡

[To be continued.]

* In the MS. Illuminations of the thirteenth and fourteenth centuries, the messenger is denoted by peculiarities of equipment. He generally bears a spear, and has a very small round target (or, perhaps, a badge of his lord's arms) at his girdle. In the fifteenth century we see messengers carrying letters openly, fastened in the cleft of a split wand.

† It is right to state that one MS. of this statute gives Mareschans instead of Menestrels; but the reading in the text is that preferred by the Record Commission, who have published the whole of the interesting document.

‡ In the romance of Richard Cœur de Lion we read that, after the capture of Acre, he distributed among the "heralds, discours, tabourers, and trompeurs," who accompanied him, the greater part of the money, jewels, horses, and fine robes, which had fallen to his share. We have many accounts of the lavish generosity with which chivalrous lords propitiated the favourable report of the heralds and minstrels, whose good report was fame.

RELIGION CONSOLING JUSTICE.

FROM THE MONUMENT BY J. EDWARDS

THIS very beautiful example of monumental sculpture, from the chisel of Mr. J. Edwards, is erected, in memory of the late Right Hon. Sir J. B. Bosanquet, one of the Judges of the Court of Common Pleas, in the church of Dingestow, Monmouthshire.

Mr. Edwards is a young sculptor, whose works in the Royal Academy have in more than one instance called forth our special approbation; he possesses talents of no common order, which only require a prominent field of labour, and to be more widely known, to be fully appreciated. His mind appears amply stored with such qualifications as are essential to make a great artist, and there is little doubt of his becoming one, with suitable opportunities for developing what is in him.

We cannot do better, by way of describing this monumental group, than give the sculptor's own ideas of his composition: these will show what he has desired to represent, and they will also prove him to be a man of deep and earnest thought, purposing to make his Art elevated and intellectual. Mr. Edwards has furnished us with the following remarks on the subject:—"My first and chief object was to aim—so far as I could by sculptural treatment—at representing 'Religion and Justice' as the twin daughters, so to speak, of Wisdom and of High Feeling; these latter being, of course, ultimately traceable to the Eternal. This view of the subject was necessary to accord, so far as practicable by me, with the profound and refined mental characteristics of the distinguished judge to be commemorated, in whom religion and justice, in their highest form, shone as salient qualities of the mind. My next object was to take care, in order to continue in keeping with the mental characteristics just named, that the twin sisters in the group should be free from all affectation and display, and that 'Religion' should have nothing prominently apparent but humble and earnest trust in God. In the figure of 'Justice'—from her being, in my view of the subject, less imbued, perhaps, by faith than her sister, it was necessary to have a deep but subdued grief indicated, such as great natures can alone feel at the heavy amount of human woe directly and indirectly connected with the stern necessity that Equity should ever drive Iniquity away, even by the unbending terrors of the law, where holy love, religion, and morality fail: this deep grief of 'Justice' being subdued by the consoling influence of her sacred sister, 'Religion,' who, in the moment chosen for illustration in the design, looks up in earnest trust to God."

We apprehend that few of our readers will be disposed to consider that Mr. Edwards has failed to carry out the spirit of his conception; for the work exhibits a profoundly religious sentiment, expressed with much poetic feeling, while the whole is treated in a truly skilful and artistic manner. All the accessories of the work are in complete harmony with its leading ideas, and evidence the study which the sculptor gave to the subject to render it perfectly. The monument is executed in the finest Italian marble.

In such sculptured works as these there is a large and important field for the labours of the artist, where due encouragement is afforded him: Mr. Edwards has already done good service therein: he has executed monuments to the sixth and seventh Dukes of Beaufort, and is at present, we believe, engaged upon a similar memorial of the late Duchess of Beaufort. In St. Botolph's Church, Colchester, is also an elegant monument from his chisel to the memory of W. Hawkins, Esq., and two of his children; another at Berechurch, Essex, to Mrs. White, besides others we have not space to point out. Among the ideal subjects for reliefs and statues which he has exhibited at the Royal Academy and the Industrial Exhibition of 1851, we may name "The last Dream," "The Daughter of the Dawn," "The Spirit ascending," "The Weary reassured," "A Philosopher instructing a Youth," and "The High Priest-Priest of Science." Most of these works have been favourably spoken of by us at various times.

THE COLLECTION OF THE LATE SAMUEL ROGERS.

THE gatherings of a long life, selected with the refined taste of a poetic mind, and long renowned in private circles, have invested with an unusual interest the sale of works of Art and, *veritas* which adorned the house of Samuel Rogers the poet. It is seldom that so important a series of pictures appears for sale, numbering among them works which are of European renown, with others belonging to a few prominent names in the English school, which have risen to greatness during the life of the collector, and are curiously instructive to those who watch the steady progress of true genius even in its "money value" merely. We allude to such pictures as LESLIE's small original of 'Sancho and the Duchess,' for which the artist obtained 100*l.*, and Rogers paid 70*l.*, but which has now realised 1120 guineas, although the artist has painted *replicas*, one of which adorns the Vernon Gallery. The same artist's curious picture of 'The Lady Teaching a Child to Read,' and which was painted for Mr. Rogers from MARC ANTONIO's engraving of RAFFAEL's design, realised 320 guineas: it cost Rogers about one-sixth of that sum. Such lessons should not be lost on men who have taste and power to patronise Art by direct communication with artists, thus profiting giver and receiver.

The 226 pictures forming this collection have realised 30,000*l.*: they were sold by Messrs. Christie and Manson on the 2nd and 3rd of May. The most important of the British school were those by REYNOLDS; it is seldom that we see such fine and pure works of the master as Rogers possessed. 'The Strawberry Girl,' and 'Puck,' have both become types of certain qualifications appertaining to English growth in Art. It is to be regretted that Rogers did not bequeath these pictures to our nation, for they belong so peculiarly to "the National Gallery that we shall ever regret their absence from its walls. The first fetched 2100 guineas, the second 980 guineas. Sir Joshua's own criticism on the first was "no man can produce more than half-a-dozen really original works, and that is one of mine." It is a charming impersonation of the arch diffidence of childhood, and perhaps there can be no stronger instance of the strange sort of descriptive criticism that may come from the highest authorities in Art than that appended to this picture in the sale catalogue:—Sir Thomas Lawrence speaks of it as "that magnificent display of impudent knowledge that kicks modesty out of doors," and which can call up no other idea than that of a Nell Gwynne offering fruit at a theatre door, whose beauty can alone excuse her impertinence; and yet the picture is that of a simple child of some four years' age, whose natural shyness is only dispelled by a twinkle of frank pleasure, as a playmate or protector is recognised. The 'Puck' is the well-known picture painted for Boydell's Shakespeare Gallery. 'Puck' is a mischievous baby seated on a toadstool, having the ears of a fawn to disassociate him from the human world, but having no more resemblance to the poet's great creation than 'Hamlet to Hecuba.' As a picture, or as an invention, it is an extraordinary work, but no such "realisation" of our national poet could be received from a modern artist in these days of Shaksperian criticism, and nothing can show its advance since the time of Boydell more than this work of Reynolds. The collection was particularly rich in the first President's works, and they exhibited his beauties and his faults most thoroughly, as well as the fatal decay to which he condemned them by his unfortunate taste for speculating in "vehicles." 'The Girl Sketching' is covered with cracks, and 'The Cupid and Psyche' positively unpleasant to look at from the tones which the glazings and tints have assumed. The first fetched 350 guineas, the second 400. A beautiful small copy, by Sir Joshua, of Vandyke's 'Marquis of Huntley,' in the best and purest style, only realised 55 guineas. 'The Mob Cap,' forming the principal figure in his famous picture of 'The Infant Academy,' was bought for 780 guineas, though exceedingly slight in style,

and looking little better than a mass of dirty paint."

A small 'Sea-piece,' by J. M. W. TURNER, painted in early life, but displaying none of the peculiarities which made him great, was purchased for 182*l.* 14*s.*; WILKIE's 'Death of the Red Deer,' also a small picture, brought 375 guineas. HAYDON's small replica of 'Napoleon on the Shore of St. Helena,' 65 guineas. Sir CHARLES EASTLAKE's 'Sisters,' realised 380 guineas, and LESLIE's 'Princes in the Tower,' 225*l.* 15*s.*

Of the Italian School, the most important picture was RAFFAELLE's 'Madonna and Child,' for purity of composition and sweetness of expression; it realised only 504*l.*, less than was paid for it by Mr. Hibbert at the sale of the Orleans Gallery. The finest Flemish picture went also cheaply, a TENIERS, representing a 'Witch quitting Inferno'; this picture was so much admired by Sir Joshua Reynolds that to obtain it from Dr. Chauncey, who then possessed it, he gave three of his own productions, and two others by celebrated masters. This really extraordinary work was in the purest and finest condition, as brilliant as the day it was painted, admirably displaying the clearness of touch and quaint fancy of the master. It was secured by Dr. Seymour for 315*l.*; it should have been in the National Gallery. RUBENS' copy of the fresco by ANDREA MANTEGNA of the 'Triumph of Julius Caesar' was purchased for that institution at the price of 1102*l.* 10*s.* Rubens seems to have set much value on this early study, and would never part with it; it is named in the inventory of his effects made after his death, and was sent by Sir Balthazar Gerbier to our Charles I., pending the possible purchase of the collection by that monarch.

The most remarkable early work of Art was the miniature oil-painting by VAN EYCK representing 'The Virgin with the Infant Saviour in her lap,' seated beneath an elaborate Gothic niche. It covers but a few inches of surface, but they are characterised, as Waagen remarked, by "the *ne plus ultra* of delicacy and precision." In the convolutions of the Gothic tracery are represented 'The Seven Joys of the Virgin,' so minutely pencilled as to require a magnifier to comprehend them; and yet all is done with a vigour of touch and power of effect the most surprising. It was purchased by Mr. Rogers from Mr. Aders for 130*l.*, and was now sold for 255 guineas. Next in interest was the portrait of 'Himmelinck,' by himself, dated 1482, and which Rogers obtained also from Mr. Aders; it represents the artist in the dress of the hospital of St. John at Bruges, where he died, and where is still preserved his *chef d'œuvre*, the reliquary of St. Ursula, covered by him with the most minute and beautiful paintings. This curious picture is engraved by Passavant for his notice of the artist and his works; it was sold for 86 guineas. The figures of St. John and St. Mark, by LUCAS VAN LEYDEN, are curious for the engraver-like character of their handling, a peculiarity which is also distinctive in the works of Albert Dürer, of whose powers Mr. Rogers possessed some fine examples in drawings, but the paintings called his we should greatly doubt as the work of his hand. The drawings were all striking specimens of Dürer's precision and truth; the portrait of the Duke of Saxony, most carefully executed with the pen, realised 7*l.* Lucas Van Leyden's equally elaborate pen drawing of the Emperor Maximilian brought 20*l.* But the highest price realised by any of the drawings was 440 guineas for RAFFAELLE's study for 'The Entombment of Christ.' It was formerly in the Crozat collection, and cost Rogers 120*l.*

The two works by Cimabue, consisted of a small picture of 'The Virgin enthroned amid Saints,' on a characteristic gold ground. It fetched 52*l.* The other represented 'an Evangelist writing,' and formerly belonged to Otley. The hand of Giotto was said to be seen in a beautiful small work representing 'The Virgin and Child with Angels.' Dr. Waagen, however, attributes this work to Benozzo Gozzoli. It fetched 310 guineas. A genuine work of this rare master, however, appeared in a small fragment of fresco from the church of the Carmelites at



RELIGION CONSOLING JUSTICE.

FROM A MONUMENT BY J EDWARDS
TO THE LATE RIGHT HON^{BLE} SIR JOHN BERNARD BOSANQUET, ONE OF HER MAJESTY'S JUDGES.

DRAWN BY F. S. ROFFE — ENGRAVED BY R. A. ARTLEY.

LONDON, PUBLISHED FOR THE PROPRIETORS.



Florence, saved from the fire which destroyed it about 100 years since; it represents the heads only of St. Peter and St. John, bowed with deepest sorrow, as their clasped hands are raised upwards. It has the grotesque character of earlier Art, combined with a power of thought and intensity of expression for which the Florentine was famous, and which again raised Art into vitality. A LORENZO DI CRISTI, the "Coronation of the Virgin," almost equal to RAFFAELLE, and displaying this rare master to great advantage, fetched 380 guineas; GAROFALO's 'Riposo' sold for 588*l.*; GIORGIONE's 'Knight and Lady,' 88 guineas. The celebrated BABOCIO, 'La Madonna del Gatto,' from the Salviati Palace, Rome, and which was used in retouching the same subject in our National Gallery, realised 200 guineas. TINTORRETTO's 'Miracle of St. Mark' brought 430*l.* 10*s.*; it is a powerful sketch for the great work now in the Venetian Academy.

Mr. Rogers selected three pictures to be ever before his eye. They were placed over his writing-table, near the bow-window of a room on the first floor, overlooking the Green Park. One was by RAFFAELLE, and was originally part of a *predella* to the altar of the Nuns of St. Anthony, at Perugia; its subject was 'Christ in the Garden of Gethsemane.' Another was 'The Mill,' by CLAUDE; and the third 'The Virgin and Saints,' by L. CARRACCI. The RAFFAELLE realised 450 guineas; the CLAUDE, 660 guineas; and the CARRACCI, 160 guineas. It has seldom fallen to the lot of authors, particularly of the poetic tribe, to refresh their eyes by decorating their walls with works of art, whose money-value nearly reaches thirteen hundred pounds!

In portraiture we may note the finished study by TITIAN for his grand picture of 'Charles V. of Spain, riding in a suit of tilting armour,' which sold for 195 guineas; and the more finished and rarer VELASQUEZ, the boy Don Balthazar, son of Charles IV. of Spain, on a black horse, with the Tennis-Court at Madrid in the background; this striking picture realised 1270*l.* 10*s.* HOLBEIN's 'Cesar Borgio,' a very fine picture, fetched 81 guineas.

The landscapes included some fine studies by CLAUDE, POUSSIN, REMBRANDT, RUBENS, and VAN DER NEER, as well as our own WILSON and GAINSBOROUGH. The highest price was paid for NICHOLAS POUSSIN's 'Campagna of Rome,' bought by Lord Fitzwilliam for 1029*l.* RUBENS' 'Waggon Landscape' fetched 640*l.* 10*s.*; and his 'Solitude' 310 guineas; they are both characterised by grandeur of design and power of execution.

Of the pictures not hitherto noticed, we may point out:—A Group of five Peasants, seated round a table, smoking, TENIERS, 101 guineas; 'A Knight on a white Horse trampling on a Moorish Prince,' B. VAN ORLEY, or BERNARD of Brussels, 100*l.*; 'A Masquerade,' WATTEAU, 155 guineas; 'A Concert,' the companion picture, 175 guineas; 'A Roman Villa,' CLAUDE, from the Orleans gallery, 135 guineas; 'Portrait of an Italian Lady,' A. VEROCCHIO, 185 guineas; 'A Lady and Cavalier,' WATTEAU, 140 guineas; 'The Horrors of War,' a small replica of the large picture by RUBENS in the Pitti Palace, 200 guineas; 'A Woman with a Bird on her hand, at which a Child is looking intently,' from the Borghese Palace, GUERCINO, 300 guineas; 'The Virgin, with an Infant in her lap, presenting the Cross to St. Francis,' PALMA, 315 guineas; 'A Forest Scene, with Figures,' REMBRANDT, 250 guineas; 'The Dead Christ watched by two Angels,' a replica of the picture by GUERCINO, in the National Gallery, 155 guineas; 'The Adoration of the Shepherds,' N. POUSSIN, 110 guineas; 'Woody Landscape,' GASPAR POUSSIN, 166 guineas; 'A Classical Landscape,' by the same, from the Colonna Palace, 151 guineas; 'A Party of Ladies and Cavaliers,' WATTEAU, 140 guineas; 'The Birdcatchers,' DOMENICHINO, from the Borghese Palace, 120 guineas; 'The Infant Christ,' DOMENICHINO, 145 guineas; 'Philip IV. of Spain,' VELASQUEZ, 205 guineas; 'The Adoration of the Magi,' G. BASSANO, 130 guineas; 'The Good Samaritan,' G. BASSANO, 230 guineas; 'The Infant and St. Francis,' MURILLO, 230 guineas; 'Mary Magdalen anointing the

Feet of Christ,' P. VERONESE, 330 guineas; 'Portrait of Rembrandt,' by himself, 310 guineas; 'St. Joseph embracing the Infant Christ,' MURILLO, 380 guineas; 'Christ discovered by his Parents disputing in the Temple,' MAZZOLINO DI FERRARA, 500 guineas; 'La Gloria di Titiano,' TITIAN, 270 guineas; 'The Battle between Constantine and Maxentius,' RUBENS, 260 guineas; 'The Virgin, Infant, and St. Joseph,' CORREGGIO, 240 guineas. These prices will serve to show that genuine pictures by the old masters yet find favour with collectors; the majority of these works, moreover, are of cabinet size, perhaps a reason why they are so much coveted.

But the sums paid for English paintings, as already instanced, must leave our artists nothing to complain of; the competition for these was as great as that for the ancient works. Stothard's 'Canterbury Pilgrims,' and its companion, 'The Principal Characters of Shakespeare,' sold respectively for 103 guineas, and 102 guineas. The other principal pictures were—'Italian Landscape,' R. WILSON, 130 guineas; 'Girl with a Bird,' REYNOLDS, 230 guineas; 'Woody Landscape,' REYNOLDS, 105 guineas; 'Landscape, with Peasants in a Cart, crossing a Stream,' GAINSBOROUGH, 250 guineas; 'The Sleeping Girl,' REYNOLDS, 150 guineas; 'Landscape, with a Cottage near a Stream,' GAINSBOROUGH, 120 guineas; 'View from Richmond Hill,' REYNOLDS, 430 guineas; 'Adrian's Villa,' R. WILSON, 135 guineas; 'Mecenas's Villa,' R. WILSON, 130 guineas; 'Italian Landscape, with Cattle and Peasants on the Banks of a River,' R. WILSON, 195 guineas.

We have still a few additions to make to the sales of Mr. Rogers's collection: FLAXMAN's statuette of 'Cupid,' executed for its late owner as a companion to his 'Psyche,' sold for 115 guineas; the 'Psyche,' for 185 guineas; ROUBILLIAC's bust of Pope, in terra-cotta, 137 guineas; a pair of plaster statuettes, never executed in marble, of Michael Angelo and Raffaele, modelled for Sir T. Lawrence, 34 guineas. Of framed drawings, RAFFAELLE's 'Virgin, Infant Christ, and St. John,' in red chalk, pen and ink, sold for 140 guineas; 'The Entombment,' another by RAFFAELLE, purchased by Mr. Rogers from the Crozat collection for 120 guineas, now realised 440 guineas.

The drawings collected by Mr. Rogers were equally indicative of his varied and correct taste. Specimens by our own STOTHARD enormously preponderated, and exhibited the great versatility and purity of his fancy; but the finest examples of the British School were the sketches by FLAXMAN, for his immortal illustrations to 'Æschylus,' 'Homer,' and 'Dante,' works which have done most to raise the English School of Design in the estimation of Europe, but which are not yet fully comprehended in England.

The sale began with antiquities, and ended with books and coins. It will thus be perceived that the poet was a general collector, and valued all that a true connoisseur should cherish, restricting himself to no particular style or age in Art. The bent of his taste led him to the Classic, and he was richest in Greek works. It is seldom that so fine a collection of vases and antique Greek gold is brought to public sale, and it speaks better for public taste than has lately been exhibited, when we find they have realised good prices. It has lately been the case, that noble vases of Greek work, of the best period of Art, have sold for one-half the price realised by some painted abortion of the Renaissance, or comparatively modern work of Dresden, Sèvres, or even Chelsea. This is termed "fluctuation of taste," but it should rather be called its "decadence." We are, therefore, glad that the predictions uttered before the sale, have not been realised. The 'Cylind' which the poet kept under a glass, on a small table in his drawing-room, and which was painted with figures of 'Athletes preparing for the Stadium,' all delineated with a perfection of beauty and truth, in simple outlines on its surface, fetched 51 guineas. An 'Amphora,' with a representation of 'Theseus slaying the Minotaur,' sold for 90 guineas; and the large vase, with the 'Marriage of Bacchus and Ariadne,' which once decorated the ante-

room of Rogers's House, realised 40 guineas. The bronze candelabrum, at the foot of which was seated a Roman lady in a chair, which is said to have suggested the form of those used by Rogers in his dining-room, was sold for 51 guineas; it was, however, but the wreck of a fine work. It was recovered from the sea at Pozzuoli, and was blistered and corroded so much, that in some places it looked only like a mass of metal. A more curious work was the Roman *Bulla* in gold, inscribed with the name of the young patrician, Hostus Hostilius, for whom it was fabricated. It was found in 1794, and secured by Bellotti, from whom Rogers purchased it, he having before refused 100 louis-d'or for it; it now sold for the very moderate sum of 56*l.* 14*s.*

The sale has exhibited the usual fluctuations and caprices which characterise the auction-room; and our notes exhibit in some degree this usual accident in such localities; but not so marvellously as an instance which occurred on the second day, when Michael Angelo's terra-cotta study for the figure of 'Lorenzo di Medici' upon his tomb at Florence, was bought for 28 guineas, while two modern French bronze copies of the figures upon the same tomb, sold for 90 guineas each. Such caprices are not reducible to reason, and show that good things and bad run equal chances beneath the auctioneer's hammer. The gross receipts of the sale are, however, satisfactory; and so is the opinion it helps us to form of the state of public taste, as exhibited at this the most important sale of the present season.

PICTURE SALES.

On the 5th and 6th of May, Messrs. Foster & Son sold, at their rooms in Pall-Mall, a very interesting collection of English pictures and drawings, "selected with much judgment and great knowledge of art by an amateur resident in the north;" the majority of the works, 188 in number, were certainly of a good class, and from the pencils of a large number of our best painters. Among the highest-priced oil paintings were 'The Golden Age,' F. DANNY, A.R.A., bought by Mr. H. Graves, for 241*l.* 10*s.*; 'Queen Blanche, ordering her son, Louis IX., from the presence of his Wife,' A. ELMORE, A.R.A., 231*l.*, also by Mr. Graves; 'Dolly Varden,' by W. O. FRITH, R.A., 199*l.* 10*s.*, by Mr. Wallis; 'Patricio and the Ladies at Breakfast,' A. EGG, A.R.A., 141*l.* 15*s.*, by Mr. Meers; 'The Master is come, and calleth for thee,' F. STONE, A.R.A.; 'Early Morn,' J. SANT, 178*l.* 10*s.*; 'English Homestead,' T. CRESWICK, R.A., 103*l.* 19*s.*, purchased by Mr. Parnell; 'Fruit and a Cinquecento jewelled Cento,' G. LANCE, 99*l.* 15*s.* Of the drawings we may point out WEHNERT's 'Caxton's Printing Press,' sold for 110*l.* 5*s.* to Mr. Copp; 'Hunt the Slipper,' the sketch, we believe, for the larger oil painting by F. GOODALL, A.R.A., bought by Mr. Lambert; 'The First of September,' F. TAYLER, 59*l.* 17*s.*, by Mr. Vokins; 'The Watering Place,' D. COX, 44*l.* 2*s.*; 'The Forest,' J. LINNELL, 38*l.* 17*s.*, by Mr. Wallis; 'Rough Water,' C. STANFIELD, R.A., 33*l.* 1*s.* 6*d.*; 'Flowers and Holly,' W. HUNT, 26 guineas.

The collection of English pictures belonging to Mr. Fairlie was sold by Mr. Phillips on the 22d and 23d of April; among them was TURNER's poetical landscape, 'The Temple of Jupiter,' painted in 1818, and well-known from the engraving: it was knocked down to Mr. Gambart for 1,365*l.*; a small picture by Sir E. LANDSEER, 'Puppy and Frog,' sold for 304*l.* 10*s.*; 'Fidelity,' REYNOLDS, 210*l.*; 'A Border Raid,' T. S. COOPER, 378*l.*; 'View above the Slate Quarries, on the River Agmen,' the joint production of F. R. LEE and T. S. COOPER, 409*l.* 10*s.*; 'A River Scene,' F. R. LEE, 178*l.* 10*s.*; 'The Choice of Hercules,' D. MACLISE, 320*l.*; 'Doubtful Weather,' T. CRESWICK, 252*l.*; 'The Terrace, Haddon Hall,' T. CRESWICK, 140*l.* 14*s.*; 'Madge Wildfire and Jeannie Deans,' W. P. FRITH, 115*l.* 10*s.*; 'The Woodman's Return,' F. GOODALL, 246*l.* 15*s.*; 'Return from Deer Stalking,' R. ARNOLD, 120*l.* 15*s.*;

'Youth at the Helm and Pleasure at the Prow,' ETTY, the sketch for the larger picture bequeathed to the nation by Mr. Vernon, 168*l*.; 'The Nursery,' WILKIE, 115*l*. 10*s*.; 'Coast-Scene after a Storm,' MORLAND, 115*l*. 10*s*.; 'View in Switzerland,' P. NAMYTH, 152*l*. 5*s*.; 'Peasants Returning from the Fiesta del Monte Virgine,' T. UWING, 125*l*. 15*s*.; 'Shrimpers,' W. COLLIER, 147*l*.; 'The Young Anglers,' T. WEBSTER, 117*l*. 2*s*.; 'The Fortune Hunter,' R. REDGRAVE, 102*l*. 15*s*.

THE BRITISH INSTITUTION.

THE following is, so far as we could collect, a list of the pictures sold at the British Institution up to the day of its closing.

'Timber Clearing on the Hill-side, Sussex,' H. JUTSUM, 120*l*.; 'The Egyptian Ivory Merchant,' F. DILLON, 103*l*.; 'The Monte Rosa—Early Morning,' G. E. HERING, 105*l*.; 'The Alhambra, Granada,' W. TELBIN, 100*l*.; 'A Study,' J. LUCAS, 100*l*.; 'A Stiff Breeze, Plymouth Sound,' E. F. FRITCHARD, 77*l*.; 'Traces of Past Winters,' H. JUTSUM, 70*l*.; 'Dunally Castle, near Oban, Scotland,' J. DANBY, 63*l*.; 'Glenmorfa, Caernarvonshire,' J. W. OAKES, 75*l*.; 'A Natural Reflection,' J. D. WINGFIELD, 84*l*.; 'Don and Sancho,' T. EARL, 63*l*.; 'Cupid and Psyche,' C. BURLISON, 50*l*.; 'On the Thames—the close of a Summer's Day,' H. J. BODDINGTON, 70*l*.; 'Maternal Love,' G. E. HICKS, 42*l*.; 'Welsh Wool Picking,' D. W. DEANE, 40*l*.; 'San Clemente, on the Lagune of Venice, Sunset,' E. W. COOKE, A.R.A., 30*l*. 15*s*.; 'Roman Piper,' R. BUCKNER, 42*l*.; 'Sunset,' W. A. KNELL, 35*l*.; 'Lockhurst Hatch Farm, Surrey,' J. DEARMAN, 36*l*. 15*s*.; 'Sunny Hours,' J. D. WINGFIELD, 25*l*.; 'Fishing Craft, &c., in a Calm,' W. A. KNELL, 25*l*.; 'Vessel Ashore, Ryde Pier,' E. HAYES, 25*l*.; 'Netley Mill, Shire, Surrey,' J. DEARMAN, 26*l*. 5*s*.; 'The Passing Thought,' E. HUGHES, 21*l*.; 'Sun-rise on the Western Coast of Scotland,' J. DANBY, 30*l*.; 'Cattle by a River Side,' J. DEARMAN, 21*l*.; 'Abbeville, France,' L. J. WOOD, 21*l*.; 'Age and Innocence—an Interior at Kellin,' W. LUKER, 21*l*.; 'Interior, Dogs, &c., G. ARMFIELD, 20*l*.; 'Gleaners,' J. BOUVIER, 18*l*.; 'Happy Hours,' Miss K. SWIFT, 15*l*. 18*s*.; 'Summer-Time,' J. SURTEES, 20*l*. 5*s*.; 'A Dead Moss Trooper,' T. MORTON, 15*l*. 15*s*.; 'A Son of the Soil,' J. COLLINSON, 15*l*. 15*s*.; 'Cupid Teasing a Butterfly,' J. C. NASH, 15*l*.; 'Portal of the Cathedral at Chartres,' L. J. WOOD, 15*l*. 15*s*.; 'High Street, Tewkesbury,' W. CALLOW, 15*l*. 15*s*.; 'Azulejo,' Miss MURIE, 15*l*. 15*s*.; 'The Surprise,' H. B. GRAY, 15*l*.; 'Cathedral at Lille, France,' L. J. WOOD, 14*l*. 14*s*.; 'Market Group,' J. PHEL, 14*l*.; 'The Swing,' H. SHIRLEY, 12*l*. 12*s*.; 'A la Ducasse, Pas de Calais,' F. STONE, A.R.A.; 'Jane,' J. COLBY; 'Severe Weather,' R. ANDRELL; 'A Tale of the Crimea,' J. E. HODGSON; 'Sunset on the Meadows,' T. S. COOPER, A.R.A.; 'The Favourite,' G. EARL; 'Fruit,' G. LANCE; 'A Part of the Four Cantons, Switzerland,' T. DANBY; 'Evening—Ringsend, River Liffey, Dublin,' E. HAYES; 'The Cradle,' D. W. DEANE; 'An Old Sussex Cottage,' C. R. STANLEY; 'L'Allegro,' A. JOHNSTON; 'Grey's Cliff, Warwick,' E. J. NIEMANN; 'Magnolia,' Miss MURIE; 'Facade of San Giorgio, &c., Venice,' E. W. COOKE, A.R.A.; 'The Brother's Lesson,' G. SMITH; 'Cottage Child,' J. P. DREW; 'See the Chariot at hand here of Love,' J. COLBY; 'A Rainy Day on the Lagune of Venice,' E. W. COOKE, A.R.A.; 'Near Buccione, on the Lago d'Orta, looking towards Monte Rosa,' H. JOHNSON; 'The Pet Rabbit,' W. S. P. HENDERSON; 'Round Tower and Entrance to the Harbour, Havre,' R. H. NIBBS; 'View near Rothsay on the Clyde,' J. DANBY; 'Llyn Cefnau, near Trefriw, Carnarvon,' H. W. STREATER; 'In the Rue de la Trinité, Angers,' J. D. BARNETT; 'A Scene suggested by the Death of Pompey,' T. DANBY; 'Mirth,' J. COLBY; 'Study of Fruit,' H. CHAPLIN; 'A Water Nymph,' J. COLBY; 'Twilight on the Exe, Countess Weir,' W. WILLIAMS; 'Country Boy,' J. P. DREW; 'The Warmer's Boy,' W. HELMSLEY; 'The Empty Cradle,' Miss J. MACLEOD; 'Nymph and Cupid,' W. E. FROST, A.R.A.; 'The Dying Soldier,' J. MORGAN; 'Marion,' A. BOUVIER; 'Little Gretchen,' H. LE JEUNE; 'Il Penseroso,' A. JOHNSTON; 'The Way to the Village,' C. R. STANLEY; 'A Country Girl,' J. P. DREW; 'Jephtha's Daughter,' E. HUGHES; 'Protection,' D. COOPER; 'Gipsy Girl,' J. P. DREW; 'View near Hastings,' J. GADET; 'Morning—Tal-y-Llyn, North Wales,' J. HOBSON; 'Arcan-

gelo,' R. BUCKNER; 'Carminello,' R. BUCKNER; 'The Ptarmigan's Haunt,' J. WOLF; 'Rosalind,' H. O'NEIL; 'Interior, Dittion House,' C. H. STANLEY; 'The Sister's Lesson,' G. SMITH; 'Going to Market,' C. RICHARDS; 'Forest Scene, with Cattle,' E. GILL; 'Evening,' E. J. CORBETT; 'Paper,' H. S. MARKS; 'Dinner-Time,' J. D. HARDY; 'Musing,' E. HUGHES; 'Little Red Riding-Hood,' J. P. HALL; 'La Maschera,' U. BOUVIER; 'Sunset after a Storm,' G. CLAY; 'The Guard-Room,' R. CLOTHIER; 'The Stricken Mallard,' G. LANCE; 'Comforts for the Crimea,' S. HODGES; 'Sand Asses,' W. WEEKES, JUN.; 'An Interior,' J. D. HARDY; 'Scene near Muswell Hill, Highgate,' E. GILL; 'Landscape and Figures,' L. HUSKISSON; 'Writing Home,' J. MORGAN; 'Girl with Fern,' J. P. DREW.

PICTURE-DEALING IN GLASGOW.

WE copy the following statement from the *Bristol Times*:—"A good deal of gossip amongst the lovers of the Fine Arts has been going on during the last day or two, with reference to the following circumstance, which, though at first sight it may appear somewhat equivocal, is capable of the fullest explanation, so far as some of the parties are concerned. Mr. Flateau, the eminent London picture-dealer, has (as our readers are aware) been for the last fortnight in Bristol, with a large collection of pictures; a few days since, he sold to Mr. Sampson, picture-frame maker, &c., of this city, a little painting, called 'The Black Frost,' by Branwhite. The next day, Mr. Branwhite happening to be in Mr. Sampson's shop, the latter mentioned the circumstance to him, when Mr. B. stated that he had sold to Mr. Flateau two little pictures, one of which bore that name, and expressed a wish to see it; but, on his first glance at the painting, he pronounced it a bad copy of his picture, though in the identical frame in which the original was, when he sold it to Mr. Flateau, from whom, however, Mr. Sampson had got a warranty for the genuineness of the work. Mr. Flateau was immediately applied to by both Mr. Sampson and Mr. Branwhite, and appeared no less surprised than they were at the circumstance. He at once, upon reflection, was able to account in some measure, for the substitution of the forgery for the original; he said he hoped he need not say much—leaving his reputation out of the question—to convince them, or any one, of the impossibility of his being so infatuated as wittingly to bring a forgery for sale, with a warranty, to the place where the artist lived, and where any such attempt must be at once detected. Between the time of his purchasing the picture from Mr. Branwhite, however, and his selling a picture to Mr. Sampson, it was clear a bad copy had been changed for the original in its own frame, and he accounted for it in this way:—When in Glasgow, on a business visit, he sold, for 12*l*, Mr. Branwhite's picture, which was a very small one, to a frame-maker and dealer there, with whom he had other transactions; when leaving Glasgow, however, the man said to Mr. Flateau, 'the gentleman for whom I purchased that little frost piece, does not like it, and I wish you would take it back.' Mr. Flateau having had many transactions with the man, did so, never pausing to look particularly into the one he got back, and which was the same that he sold in Bristol to Mr. Sampson. Mr. Flateau (and Mr. Branwhite, too), have no doubt that the picture was copied during the month it was out of his possession at Glasgow, and Mr. Flateau, who is naturally much annoyed at the imposition practised on him, has prevailed on Mr. Branwhite to accompany him to Glasgow, in order to take instant steps for the discovery of the fraud, and punishment of the offender. Mr. Flateau's object in having Mr. Branwhite's company (he, Mr. F., bearing all the expenses of the journey, &c.), is that Mr. Branwhite may be able to swear to the identity of the true picture, when they have traced it to its present possessor, which, we trust, they will be able to do. We hardly need add that Mr. Flateau returned the money to Mr. Sampson, on his bringing back the picture."

A correspondent has furnished us with the following additional particulars respecting this transaction:—"Mr. Sampson started for Glasgow and arrived there the same night. The next morning he called at the shop of Messrs. Rankin and Gray, carvers and gilders of Union Street, the parties to whom Mr. Flateau had sold the original picture—it being early (about 8 A.M.) he found nobody at the shop but a woman of whom he asked some questions respecting a frame of a complicated and difficult pattern. The woman not understanding the kind of frame he had described, he took the opportunity of waiting and looking over the pictures, and after a search of some time he was gratified by a sight of the picture he was looking for—he discovered it behind the counter with its face turned to the wall and covered with a sheet of plate-glass. Upon seeing the picture he said nothing to the woman about it, but immediately proceeded to Mr. Crichton, a solicitor, to whom he had brought a letter of introduction. Mr. Crichton at once took means for having the picture restored to Mr. Flateau, and the following letter will show with what success.

UNION STREET, GLASGOW,
22nd April, 1854.

SIR.—We regret to find that in a sale by us to you, you were led to form the idea that you were purchasing the original of the picture "Black Frost," by Charles Branwhite, in place of a copy which we had got made and framed, and on the circumstances which attended the transaction being reviewed, we are bound to admit that we were to blame in causing the mistake, and we therefore feel it incumbent upon us to make some sacrifice to compensate you for the expense you have incurred. It appears we were not, strictly speaking, entitled to make a copy, and we therefore allow it to be destroyed; we also hand you the original that you may have equal value for your money, and as agreed upon, we pay you twenty pounds towards your expenses.

We are, Sir, your obedient Servants,

Signed—RANKIN & GRAY.

ALEXANDER W. CRICHTON, of Glasgow,
Solicitor;

JAMES SAMPSON, No. 10, Park Street,
Bristol;

Witnesses to the signature of Messrs.
Rankin & Gray.

To L. V. FLATEAU, Esq.,
Of London and Bristol."

This contribution to the history of a picture will amuse more than it will astonish: it is the latest but not the most remarkable incident of its class. All we now desire to know is, what has become of "the copy?" If it be true, as we are told it is, that it has not been destroyed (as it ought to have been), Mr. Flateau has made a good thing of "the business,"—having the picture, the copy, and twenty pounds "towards his expenses."

THE WINTER'S TALE, AT THE PRINCESS' THEATRE.

IF Shakespeare—who threw off his wonderful dramas for the use of a stage unable to give them the advantages of scenery and dresses—could, after the lapse of two centuries and a-half, revisit a modern theatre, and find all the critical knowledge, antiquarian lore, and scenic appliances, which have been growing to perfection during that long period, devoted to his works; and those works still as attractive as they were upon the first night, when he produced them at the Globe Theatre, on the Bank-side; it would be the greatest ovation that ever awaited man,—a triumph over the usual oblivion which follows in the wake of time, accorded to very few of the "Muse's darlings." When works cast off with the ease of a powerful genius, working out its own end untrammelled by conventionalities, and entirely careless of

anachronisms, are restored with archaeological exactitude to the stage, which thus resuscitates the living pictures of bygone ages for the gratification and instruction of the present; the theatre reflects a new charm upon a great work, asserts its true position as the vivid exponent of life in all phases; and takes due rank among the fine arts, aided by poetry, painting, and music.

No one of the works of our great dramatist abounds with more anachronisms than the "Winter's Tale." The scene is Bohemia, yet is that country supposed to be bordered by the sea. The decision of the great Delphic oracle is the chief moving agent of the action of the play; yet we hear of "Christian burial," of "an Emperor of Russia," "that rare Italian master, Julio Romano," and a "chapel" for the statue of Hermione; while Antiochus and the country-people are so essentially English of the time of Elizabeth, in thought, word, and deed, that they, more than any other characters in the play, fix it in the poet's era. It is impossible to appreciate Mr. Kean's difficult labour in reducing all this to something like congruity, unless we reflect on these facts. To ensure success he has adopted the suggestion of Hammer to substitute Bithynia for Bohemia, preserve the classic era throughout as the period of the action of the drama, "when Syracuse was in no way inferior to Athens in magnificence, and place before the eyes of the spectator *tableaux vivants* of the private and public life of the ancient Greeks and Phrygians." Such portions of dialogue, or passing allusions to more modern events or things have consequently been omitted, and our business will now be to speak of the artistic resuscitation of a past age afforded by Mr. Kean's stage.

The opening scene presents little more than the usual classic background; the second scene ambitiously commences the picture of early Greek manners, so carefully and conscientiously given throughout the drama. The guests in the banquet hall of the palace of Leontes are reclining on their gilded couches, attended by youths who wreath them with flowers, while attendants bring forth wine in amphore, to mix in the capacious vase over which the symposiarch, or chief butler, presides, and re-serves it by a *simulacrum* into the cups of the guests. The girls, bearing the painted wine-vessels on their heads, come forth with all the grandeur of antique statuary; and the careful manner in which the whole scene has been studied, is displayed in every minute trait. The vessels are borne upon the head horizontally when emptied, and the student of antique marbles, at once recognises the figures he gazes on as studies from the friezes of the Parthenon. The Pyrrhic dance in this scene is also a wonderful realisation of the old Greek warrior, in which no feature of his picturesque or martial attire is omitted; nor are the groups into which these soldiers are thrown without direct authority in antique sculpture.

The court of the Gynaecitis, where Hermione is seated among her women, employed like Penelope and her maids—is another charming realisation of the domestic life of Greece. The queen seated between her baskets of coloured wool, and her ladies busied with distaff and spindle, while the young Mamilus plays with his toy chariot in the open corridor, looking upon the quiet garden, with its richly flowering shrubs, is a charming picture of classical repose. Equally beautiful is the tapestried room looking out on the city and bay; the effect of the atmosphere is here happily rendered—the deep blue of the sky, the warm tint of the hills, and the transparency of the shadows, realise the climate of the "happy south," with a truth that can only be fully appreciated by those who have travelled there.

The third act is devoted entirely to the trial of Hermione, which takes place in the theatre of Syracuse; and here we feel called upon to admire the art which has surmounted the difficulties presented by so small a stage. To obviate this, and give the apparent size of the interior, a side view of the Syracusan theatre is taken, and the floor of the stage is entirely covered with an imitation pavement in sharp

perspective, which completes the illusion, and deceives the eye completely as to its true extent. The vast area filled with people is only partially developed; and the spectator is insensibly led to carry out mentally the entire conception. We think this one of the highest points of this art-play.

It is, however, in the fourth act that the strength of scenic appliances as regards machinery and masses of performers, are brought most prominently forwards; and certainly the stage has never presented a more exquisite realisation of a poetic conception than the ascent of Phœbus in his quadriga,—the light breaking forth from the god as he dispels the fogs of night, and bursts forward, hardly reining his dashing steeds in a blaze of glory; this is a noble realisation of Flaxman's design in the centre of his Shield of Achilles, which that artist embodied from the antique. The palace of Polixenes, which follows this scene, is remarkable for its barbaric splendour, and the contrast it affords to the purer Greek taste. The shepherd's farm is an exquisite realisation of a picture from Pompeii; but the crowning beauty of this act is the pastoral scene in Bithynia, overlooking the Lake Ascania, with the range of mountains known as the Mysian Olympus beyond. A sweeter picture of pastoral happiness was never placed upon the stage than this, with its umbrageous trees, from which Bacchic masks are suspended; its cool fountain gushing from the rocks; the terminal figure of Dionysus in the centre, and the peasantry with their lambs and goats in the foreground. The wild orgies of the Festival of Dionysus which succeeds, gives us a new phase of antique life; and never was "the riot of the tipsy Bacchanals," more wild and noisy than here represented. At one moment the whirl of the thyrsus and wine-cup over the head of each mad reveller produces an effect of reckless jollity; anon all join hands, and with half-shrieking shouts, rush toward the figure of the god in exuberant recognition amid the clangor of cymbals and burst of pastoral music. It is a realisation of scenes such as antique gems or the pictures of Poussin only give.

The opening scene of the fifth act represents the garden of the palace of Leontes, and has been adapted from a drawing found at Herculaneum. In the last scene, "the peristyle of Paulina's house," Mr. Charles Kean has shown much originality and taste. The unveiling of the statue takes place at night, and the darkness is but partially dispelled by the flickering torches of the attendants. Nothing can be more poetic than the figure of Hermione, lighted by a ray of pale light. It is life reduced to statuary, and we can appreciate the feeling of the sorrowing Leontes, and share his astonishment when the marble "moves." The repose which reigns throughout this scene, and is not dispelled till the curtain falls, is beautifully in character with the close of the drama, and the poet's conception.

In this, as in other of his revivals, Mr. Charles Kean has called in the assistance of able artists not usually connected with the theatre. Mr. George Godwin has superintended the architectural portion of the scenery, and Mr. George Scharf the landscape and costume; Mr. Davies and Mr. Hatton have endeavoured to realise the old Greek music. It is this travelling from the beaten track which gives pre-eminence to Mr. Kean's scenic accessories. The scene-painter, property-man, and stage dressmaker, some years ago reigned supreme within the walls of a theatre, "their right there was none to dispute," and no scholar, however well versed, might interfere with their conventional notions. What they made of Greece and Rome may be seen in our old dramatic prints, which are extraordinarily curious in consequence; but what may be done with the stage, when the resources of taste and scholarship are brought to bear upon it, may be seen in the Princess Theatre under Mr. Kean's more judicious rule.

The gratitude—not only of "playgoers," but of all lovers of Art, and, indeed, of the public generally, is largely due to Mr. Kean: he has made the drama to answer its high and legitimate purpose—to teach while it gives pleasure.

ART IN THE PROVINCES.

MANCHESTER.—The Exhibition of the "Manchester Institute for the Promotion of the Fine Arts," will open early in the autumn. It would seem almost superfluous to call the attention of artists to this announcement; the manufacturing districts generally, and Manchester in particular, have become the chief depositories of modern Art, and there pictures of any merit are sure to find purchasers. But the committee of the institution not only desire to have unsold works, but they ask from collectors the loan of those which are in their possession, so as to enable them to form an extensive and interesting exhibition. Surely there are many of such patrons who would be pleased to part with their treasures for a few weeks to assist in this object, for after all the "strength" of the exhibition must depend on the assistance which may be afforded in this way, for we apprehend few painters of any standing in popular favour have pictures at their disposal. Mr. Edward Salomons, architect, of Manchester, is the honorary secretary of the institution, and has been in London during the past month arranging for the transmission of contributions, and has we believe, met with very considerable success; but there will yet be a large space in the gallery to fill up.

We noticed in our last number a project for opening at Manchester a grand Exhibition of Industrial Art; a deputation consisting of the High Sheriff of Lancashire and several influential gentlemen of the county had an interview, on May 8th, with his Royal Highness Prince Albert, to submit the project for the approval of her Majesty and the Prince. A sum of 60,000*l.* was, we understand, subscribed within a few days, in Manchester and its vicinity, as a guarantee fund for carrying out the exhibition on a scale commensurate with its importance.

The annual meeting of the Manchester School of Art was held at the Royal Institution on April 25th; Mr. Edmund Potter, president, in the chair. "The chairman," writes the *Builder*, "regretted the want of support under which the school languished, its existence being supported chiefly by a few friends instead of the public at large; and he should be glad to see the Royal Institution take the school by the hand, and relieve it from its heavy rent of 200*l.* At present 1000*l.* a year were spent in educating 200 or 300 pupils, which was too much, though the education was of a high quality. The receipts were nearly equal to the expenditure: the subscriptions were about 300*l.* a year. About 100 pupil teachers paid 3*s.* a quarter. The secretary read the report. Efforts were being made to extend the benefits of the school by establishing a class for artisans, and by giving instructions in public schools at a low charge. Mr. Hammersley, the head master, reported that the school had maintained a steady course of improvement, the studies of the pupils being more numerous, and of a higher quality than before. In the first quarter the pupils numbered 458, in the proportion of 363 males and 95 females; second quarter, 194; third, 181; fourth, 204: total, 1037, or an average of about 250 per quarter. The school fees amounted to about 200*l.* The Government grant was 380*l.*; annual subscriptions, 295*l.*; making, with private donations, school fees, &c., about 1000*l.*; and there was a balance owing of 374*l.* Mr. Bazley regretted the withdrawal of a portion of the Government grant, which was last year 220*l.* less than it used to be. It would be disgraceful if such a useful institution lacked support."

BRISTOL.—The annual meeting of the members and friends of the Fine Art Academy was held on the 1st of May. The attention of the assembly was chiefly directed to the new building now erecting, which the President of the Academy, Mr. W. S. Miles, stated was proceeding satisfactorily. The committee hoped that in the course of the present year, about September or October, the roof would be put on, and that at this period next year the annual meeting, not only of this institution, but of the School of Art and the Society of Architects, would be held within its walls. The architectural portion of the work had been done entirely by the Society of Architects gratuitously. In the original design, the building was intended to be erected in a much plainer form than had since been thought desirable. This alteration was made at the suggestion of Mr. Thomas, of London, the sculptor. The five windows will be filled up with different groups of sculpture. Mr. Tucker read the report, which alluded to the services of Mr. Underhill and Mr. Hunt, the two architects who planned and designed the building. The elevation of the edifice is in the Italian style, from four designs by Mr. Hunt. It is approached by a double flight of steps, leading into the vestibule. The building will contain

spacious exhibition-rooms, and a room appropriated for the requirements of the Fine Arts Institution. Accommodation will also be provided for the School of Practical Art. The principal front will be ornamented with emblematical groups, designed and executed by Mr. Thomas, provided the necessary sum can be raised by independent subscription.

BATH.—The fourth and last conversation for the season of the Bath Society for the Promotion of the Fine Arts, took place on Tuesday the 15th of April; the principal pictures exhibited on the occasion were: 'The Brave Old Hound,' by ANSDALL; 'Kew and Lamb,' by VERBOECKHOVEN; 'The Child Timothy,' and 'Saxon Woman,' by SANT; 'Coast Scene,' STANFIELD; 'Coast Scene,' W. COLLINS; 'View on the Eastern Coast,' BRIGHT; 'Death of Robert, King of Naples,' ELMORE; 'In the Forest,' CRESWICK; 'Jedburgh Abbey,' D. ROBERTS; an 'Interior,' F. GOODALL. In the rooms were also paintings and drawings by BRANWHITE, H. B. WILLIS, ETTY, SOLOMON, HERRING, J. GILBERT, COX, WARREN, HARDING, F. TAYLER, and portfolios of sketches by BENNETT, JENKINS, AYLMER, W. MULLER; and some beautiful flower subjects by Mrs. DUFFIELD; these pleasant and instructive reunions owe much of the success which has attended them to the exertions of the husband of this lady, Mr. W. DUFFIELD, himself an excellent flower-painter.

CLIFTON.—Clifton and Bristol Graphic Society. The last meeting for the season of the Clifton and Bristol Graphic Society took place on Tuesday, April 22nd, at the Victoria Rooms, Clifton. It was very numerously attended, there being about four hundred and sixty persons present. Mr. Miles sent a magnificent picture of the "Adoration of the Virgin," by Velasquez; Mr. Jacob Bell contributed Sir E. Landseer's "Horse Shoeing;" Mr. Munroe, a fine picture by Turner, called the "Rainbow," &c.

WORCESTER.—Preparations are being made by the Worcester Society of Arts to hold its third annual exhibition; and artists willing to contribute are invited to send in their pictures before the 6th of August. We may remark that the sales effected by this society last year were nearly double those made by it in the first year of its establishment; a fact which entitles it to the consideration of artists.

EDINBURGH.—A society, entitled "The Photographic Society of Scotland," has recently been established in Edinburgh, with Sir David Brewster as its president. It already numbers eighty members, with every prospect of a large addition.

THE ROYAL PICTURES.

THE QUEEN'S HORSES.

J. F. Herring, Painter. C. Conson, Engraver.
Size of the Picture, 2 ft. 11½ in. by 2 ft. 3 in.

A PECULIAR feature of our national character is a strong attachment to domestic animals, especially to horses and dogs. This feeling pervades, in a greater or less degree, every class, from the nobleman or country gentleman, who possesses his stud of racers, or of hunters, or his pack of deep-baying hounds, to the poor mountain shepherd whose colley keeps solitary watch with him day by day on the hills, or the wandering gipsy, whose donkey carries on his back the whole household wealth of the family, and asks no other shelter from the night-dews of heaven than the canopy of the thick-leaved oak, under which his master's tent has been pitched till the rising of the new day's sun. This national feeling has had its effect on our school of art, by calling into existence a few painters who have made it almost a special business to become portrait-painters of animals, because there are few owners of a favourite horse or dog, who are not desirous of seeing him represented on the canvass of the artist; hence have arisen Landseer, J. Ward, A. Cooper, Ansdall, Herring, Barraud, and others.

Mr. Herring is among that class of artists who, by the strength of their own innate genius alone, have raised themselves from comparative obscurity into fame and distinction; and in his case this result has been realised without any of those early indications of talent which "cast their shadows before." It is, we believe, about forty years back that he left the metropolis for Yorkshire, without any especial object in view; but a fondness for animals in general, and for horses in particular, and a strong desire to "handle a team" of the latter, induced him to occupy the driving-box of a stage-coach; an ambition which, at that period when the glories

of the turnpike-road were at their zenith, was exhibited by not a few of our aristocracy and wealthy commoners. How it was he imbibed a taste for painting we do not know, but it is certain that he filled up his spare hours at this time by making portraits of the favourite horses which came under his guiding rein; and that he painted them and drove them with equal skill, his constant association with the animals making him a perfect master of their forms, habits, and character. His position on the box,—it was the famous York "Highflier," we believe, which he drove—and his success in the department of art he practised, introduced Mr. Herring to the notice of many individuals noted on the turf and in the chase, by whom he was frequently engaged to paint portraits of their horses.

This artist very rarely exhibits at the Royal Academy; he was one of the earliest supporters of the Society of British Artists, in whose gallery and in that of the British Institution his works may annually be seen. The picture here engraved was a commission from the Duchess of Kent, to be presented to her Majesty on her birthday. Her Royal Highness was so pleased with it, that she appointed Mr. Herring her animal painter. The Queen also testified her approbation of the work, by commanding the artist to paint a portrait of a favourite black horse, the picture being a present from Her Majesty to Prince Albert on his birthday.

Of the two horses which appear in the engraving, the darker is a beautiful chestnut, named "Hammon;" he was bred in the stud of the King of Prussia at Trakehn, and was presented to her Majesty by the King in 1844. Though the animal is now nearly twenty-two years old, we are assured by the Queen's riding-master, M. Meyer, that he is as fresh as a "four-year-old." The grey horse is called "Tajar;" he was bought by M. Meyer in 1844 of Count Hatzfeld, having been reared at Twenark in Mecklenburg, by Count Hahn; his age is about a year beyond that of "Hammon;" but, like the latter, he is as fresh as ever. Both horses are of pure Arab sires. "Tajar" is still used by her Majesty when she takes horse exercise in the riding-school. They are represented as standing at one of the private entrances to Windsor Castle.

The Picture is in the Collection at Osborne.

THE NEW STATE ROOMS AT BUCKINGHAM PALACE.

THE additions recently made on the southern side of the palace consist chiefly of such apartments as are devoted to the elegant relaxations of life, and comprise a ball and concert-room, with its necessary refreshment-rooms and corridors. These have been constructed by Mr. Pennethorne, and the decorations carried out under the general superintendence of Mr. J. Gruner. We should naturally expect the home of our sovereign to exhibit the refinement which characterises modern taste, and that adaptation of sculpture and painting to in-door life which is now recognised as an addition to its *agremens*. It is therefore found in these new rooms, and we gladly hail its recognition where it can be so well appreciated, and aid in spreading such taste elsewhere; the court naturally giving the tone to fashionable life.

The rooms are reached from the grand staircase; this is lighted by lamps elegantly designed by Osler, and we especially admired the taste which grouped with them branches and leaves in the same fragile materials, giving the lamps the effect of bouquets of glass flowers. A gallery at the summit of the staircase leads to the music-room; this gallery is decorated in the Italian manner of the cinque-cento, the walls being painted to imitate an open arcade, looking out upon the sky, birds hovering over the flower-vases which occupy the centre of each opening. The panels above them are decorated with pictures in *grisaille* of groups of children. In front of each pilaster a series of variegated marble pedestals support busts of classic form, by Mr. W. Theed. The banquetting-room to the left is

a domed apartment, the walls panelled as if with variegated marbles, alternating with panels filled with copies of Raffaele's arabesques in the Loggia of the Vatican. The same great artist's "Cupid and Psyche" has contributed the subjects for Mr. Theed's *bass-reliefs* on the two sides of the apartment, forming a frieze over all. Gas lustres of every elegant but exceedingly unobtrusive form, and looking rather like pendant ornaments, occupy the corners and centre of the ceiling, and diffuse a warm glow over the harmonious walls. The large buffets on both sides of the room, and the busy scene on the floor, make an effective picture on ball nights. A small gallery from the dining-room affords a private entrance for the Queen and court, and its walls are also Raffaelesque in character; the semicircular curves above each door are filled by two charming designs by Theed, representing "The Birth of Venus," and "Venus bringing Armour to Achilles," both executed in high relief, and having a powerful effect by the purity of their colour and form, and the depth of shadow they afford, relieved as it is by the brightness of tint surrounding them.

The ball and concert-room is the crowning point of the new additions; and this, as it should be, is the most important scene of the labours of the Art-decorator. The floor is laid in *parquetage*, the walls are hung with rich silk, the pattern on which combines the national flowers of the United Kingdom. Above are paintings of the hours from sketches by Raffaele, and Cupidons from his frescoes in the Farnesina Palace. The top and bottom of the room have arched recesses; that at the top is fashioned to contain the royal seats, and is decorated with columns and figures in the richest taste, emblematic of the era. The opposite recess is devoted to the vocalists and the organ. The case of the instrument is designed in the best taste of Italian renaissance, with seated figures on its summit, emblematic of music. The ceiling of the room is highly enriched by ornament, coloured and gilt, and from each of the sunken panels descends a gas-lustre. Standard groups of wax-figures on enriched pedestals occupy the corners and sides of the room, all deep and positive colours being reserved for the seats which surround it. In the entire direction of the whole, Mr. Gruner has reigned supreme, and his taste has secured the general harmony where so many have been employed. Mr. Theed, and Canzoni, of Rome, have been the artists principally employed. Mr. Moxon has executed the marbles and gilding. The candelabra have been designed by Mr. Gruner, and perfected by Barbedienne. The silk on the walls is produced by Jackson & Graham, the furniture by Johnstone & Jeane, and the carpets by Lapworth. The lustres by Osler, of Birmingham.

It will thus be seen that English Art-manufactures decorate the new rooms of England's Queen, and it is with no small degree of satisfaction that we can point to so successful a result. The decorations of a royal palace are too frequently the exposition of an exploded fashion, and it is not often that modern experiences are brought to bear on its arrangements. The great beauty of the present suite of rooms is its successful display of modern educated tastes—tastes which result from the study of various styles, and the happy adaptation of the best parts of all. The air of repose, as well as richness of fancy, which reigns over all, is the great charm of the ensemble, but we think its general elevation in no small degree results from the happy character of Mr. Theed's statuary and *bass-reliefs*; these, by their purity of form and graceful contour, give boldness and vigour to the general design of the apartments, which no flat painting could effect. We should rejoice greatly if our sovereign be enabled to aid the somewhat neglected art of the sculptor, by thus exhibiting its applicability as a tasteful adjunct to the noble homes of England. So far from its being "cold" and "monumental," it is here proved to be the reverse, and we hope to see the happy example followed. The good taste of the Queen and her august consort has never been more fully displayed than in these additions to their home—so happy a guide to every other home in her dominions.



J. F. HERRING. PINX.

THE QUEEN'S HORSES

FROM THE PICTURE IN THE ROYAL COLLECTION.

C. COUEN. SCULPT.



THE EXHIBITION OF FRENCH PICTURES.

The third annual exhibition of works of the French School contains, as last year, a considerable proportion of small figure pictures, elegant in their tone of subject, and exquisite in execution. These constitute the strength of the collection. Their quality far surpasses that of the landscapes or of the more ambitious classes of composition. The artists who excel in this kind of subject are the Mollères, the Corneilles, of their school: there is a grace in their conceptions which renders them always agreeable objects of contemplation—we mix with pleasure in their *causeries* and *coteries*, because their reunions are in the best taste of the dramatic masters whom they follow. These little pictures are very highly elaborated; but all finish in them is effected with softness, while among ourselves hardness seems an inevitable result of elaboration. Compared with these *pièces de société*, all the other figure compositions are unattractive. French landscape is undoubtedly mannered—low tone is the prevalent taste, and there is a single-mindedness in the execution which gives the French productions generally of this department the appearance of having emanated from one studio. This may be only the usual resemblance between relatives descended from one stock, but there is more of identity in the family likeness than we see elsewhere. The trees do not display masterly knowledge, and the foliage is generally very loosely painted. We have seen here examples of Ingres and Vernet; but there is in the present collection no work by either of these distinguished men. By DELAROCHE there is the well-known picture 'Napoleon Crossing the Alps,' and by ARY SCHEFFER, an equally well-known composition, 'The Three Marys.' It is gratifying to see these works which have been so long familiar to us through engravings. MADLIE ROSA BONHEUR exhibits three small works—No. 45, 'Landscape, with Cattle,' a small picture, low in tone, representing a breadth of pasturage with a group of cattle. No. 46, 'An Auvergne Peasant,' a study of a man holding an ox by the horn, as if to be painted; this seems to have been studied for another picture. No. 47 is a sketch of a horse, made perhaps with the same intention. Over the fireplace is a row of these small gem-like works, of which we have spoken. No. 90, 'The Casket,' VICTOR CHAVEL, shows a group of two female figures, one standing and the other seated, the former holding the casket; they are in a bedroom. No. 263, 'A Young Girl selecting Fruit,' is by PLESSAN. The figure is erect, and extending her hand to a sideboard, whence she is about to take a pear: remarkable for softness of execution. Plessan exhibits two other works. No. 237, 'A Lover of the Weed,' by MEUSONIER, is a charmingly wrought miniature in oil; it represents a man seated smoking, with a small can of beer by him; the finish of this work cannot be surpassed. We remember a similar figure some years ago by the same painter, but the man then wore his hat. No. 88, 'The Honey-moon,' by CHAVER, is fine in quality, but he has produced better works. No. 35, 'The Breakfast,' by BILLOTTE, consists of one figure, that of a lady, seated at her breakfast-table, conversing with her parrot; an agreeable composition, but somewhat harder than others above mentioned. No. 58, 'Haystacks on Fire at Midday,' is a large picture by BRETON—the fact of the fire is clearly stated; but in the numerous figures there is a want of energy and spirit—many are very skilfully drawn and lighted, but they will never subdue the fire. No. 162, 'Fishing Boats on the Dutch Coast,' by GUDIN, presents a certain effect of light which this artist often paints. M. Gudin enjoys a high reputation as a marine painter in France, but his water wants volume and breadth, and his skies descriptive power. No. 201, 'A Cottage in Normandy,' by LAMBINET, is a small picture: an earnest study from the locality it professes to describe; the cottage, trees, and herbage we feel at once to be true, but the water and the sky are unlike nature. No. 200, 'Before the

Rain,' is a large landscape by the same painter; the subject is by no means an attractive one; but it, like the other, is a truthful description of a locality; this should have been the small picture, the other should have been the large one. No. 195, 'Erasmus composing his Eulogium of Folly at Sir Thomas More's,' by LABOUCHERE, shows but little play of chiaroscuro. We recognise at once Erasmus, and his friend. There are by the same painter two other works. No. 194, 'Luther burning the Pope's Bull at Wittenberg, Dec. 10th, 1520,' and 'Charles V., accompanied by his brother, Ferdinand, and the Duke of Alba, crossing the Elbe at the Battle of Muhlberg, 1547.' No. 301, 'Landscape near Nemours,' TOURNEMINE, is a small view, a section of a meadow so like nature that it may have been painted on the spot. By the same artist, we observe No. 298, 'Coffee-House on the Banks of the Danube,' and No. 299, 'Bourg de Batz, on the Coast of Brittany.' No. 179, 'A Church Porch in Paris on Palm Sunday,' HILLEMACHER, contains a crowd of figures numerous and various, the poorer offering to sell palm-branches to the richer; the buyers are principally ladies, foreground figures, well-drawn and well-dressed; it is a work of much merit in the definition of character. No. 181, 'The Kitchen,' by HOOVER, is a most successful representation of a kitchen; there is much movement among the kitchen furniture and utensils, and the place is further enlivened by the presence of the cook; it is an excellent work. The same artist exhibits also, No. 182, 'The Boat Carpenter.' By HILLEMACHER there is a more interesting subject than the 'Palm Sunday,' that of 'Rubens Painting his Wife,' but although the composition has many good points, it is deficient of refined conception and clear execution. We know Peter Paul Rubens very well, everybody knows him, but we never should recognise him in the slovenly fellow presented to us here; there is no lack of portraits of Rubens. No. 322, 'Coffee-House in the Faubourg Bab-a-zou, at Algiers,' is a good, and, we doubt not, very accurate picture: No. 323, 'Fountain in the Faubourg Bab-a-zou, at Algiers,' is a worthy pendant by the same hand. No. 307, 'On the Banks of the Seine, Landscape and Cattle,' by TROTON, is a large picture, the best landscape in the collection, deriving life from a herd of cows driven apparently down to the river to drink; the animals are judiciously varied in pose and colour, and the light is broken on them with masterly skill,—a result of long and profitable experience. The foreground is amply detailed as to grass and weeds, but all sharpness of touch is most studiously avoided, and throughout the whole there is as little as possible of linear demarkation. The animals are sketchy, and not quite perfectly drawn, but upon the whole it is a production of rare excellence. No. 202, 'Cattle Watering,' LAMBINET, is a small landscape closely studied from nature. No. 39, 'The Hunt,' scene in the Forest of Fontainebleau, by AUGUSTE BONHEUR, is a work of much merit, but there are degrees of excellence in the parts; the rough foreground, with its whins, wild shrubs, and grass, is the forcible part of the picture; the trees are mannered, and not painted with that touch which defines masses of foliage, yet generally the work is of much interest. The same painter exhibits another excellent work. No. 142, 'The Toilet,' FICHER, is a graceful figure composition; other works are exhibited by the same painter; as No. 143, 'The Card Party,' No. 146, 'The Proposal,' &c. No. 105, by DAUZIAT, is 'The Interior of the Church of St. Cecile, at Alby,' full of architectural detail. No. 167, 'The Invitation to Dinner,' by GUILLEMIN, is 'The Interior of the Residence of a French Ecclesiastic,' who receives a friend, and, with a great display of good things, invites him to dine. Other remarkable works are 'The Cold Morning,' by FRERE; 'The Last Supper,' by LEPELLE; and, by the same, 'The Adoration,' 'The Goatherd,' PALIZZI; 'The Lecture,' Madame BRUNE; 'The Wood,' DIAZ; 'Explaining a Dream,' COMTE, &c.; many of which merit detailed description, but want of space compels us to give only the titles.

BRITISH SCULPTURE.

The following communication has been addressed to Sir Benjamin Hall by the members of the Sculptors' Institute:—

SCULPTORS' INSTITUTE,
32, SACKVILLE STREET.

TO THE RIGHT HON. SIR BENJAMIN HALL, BART.

"We, the undersigned British Sculptors, feel assured that we shall not be deemed intrusive or officious in addressing the following statements to a minister of the crown charged with the supervision of the public monuments of the country.

"We have observed with regret, that frequent attempts have been lately made by the most influential organ of the daily press to disparage the ability of British sculptors, and to defend as an inevitable necessity a recourse to foreign artists. It is moreover reported, that a large sum of money is about to be devoted to a monument to the Duke of Wellington, and another sum to a memorial at Scutari to the brave men who have fallen in the late war; and in the present temper of the public mind, and in the disposition of some who exercise the patronage of the country, we are not without apprehension that due justice will fail to be done to the English sculptors.

"We desire to guard ourselves against the imputation of an illiberal jealousy of the foreigner. Art is a universal language, and the artist should find himself a native of every great city of the world. There has never been a time, when the English courts and the English people have not received with ready welcome the foreign painter, architect, and sculptor;—may it be thus always. But we claim for native talent, that it also should be sought for and appreciated. It is not true that there is a dearth of genius amongst the sculptors of England. There are works of indisputable excellence from the hands of living artists, that attest the contrary. What is lamentably true is this—that means have rarely been adopted for committing public works to the men of greatest merit amongst us. We would humbly suggest, that, if the patronage of the nation were exercised with more care and discrimination, and with a genuine desire to discover the worthiest on whom to bestow it, the public monuments of England would no longer be appealed to as displaying in so many instances a painful mediocrity.

"None can feel more deeply than ourselves, the degradation which the sculpture of England has suffered during the last fifty years, from the erection in our Metropolitan Cathedral, the Abbey, and Guildhall, of the puerilities and distressing allegories which deface the walls of those buildings; but let it be borne in mind, that while large sums were being lavished upon such productions as these, Flaxman and Banks were alive, needy, and seeking employment; men who were neglected year after year by the government and the municipal authorities of that time, are now the boast of every Englishman, and are acknowledged to have earned an European reputation.

"To approach somewhat nearer to our own times, we would point to a fact of no little significance. A sculptor of the name of Watson recently died; he was an industrious artist, and a competitor for most of the public monuments erected in his day: he never obtained a commission, but the rejected models which he exhibited on such occasions are now sought for with avidity, and studied by living artists.

"Whether the same unfortunate method of selection still attends upon us, we must leave others to decide. We must observe, however, that there is an increasing indisposition amongst artists of acknowledged merit to enter into any public competition. It is felt, that a proposal for a general competition is no security against an incompetent or partial judge.

"To combat this indisposition, to foster the genius of the country, to secure for our greatest monuments the artists of the greatest power, we would finally submit,—1st, That in every competition a public exhibition of the models of all competitors should precede the selection of any one of them; and 2nd, That such selection should be made by a committee so constituted, that the body of artists, as well as the public in general, may confide in them.

"To a public competition so conducted we cheerfully invite every artist resident in the United Kingdom, and we rest confident that, patronage very liberally and wisely exercised, there will no longer be an impression abroad in this country, that the English sculptor is unequal to the celebration of English heroism.

"We have the honour, with great respect, to subscribe ourselves,

"E. H. BAILY, R.A.,
P. MACDOWELL, R.A.,
W. C. MARSHALL, R.A.,
J. H. POLEY, A.R.A.,
HENRY WEEKES,
J. E. THOMAS,
F. M. MILLER,
THOS. THORNTON,
ALFRED HONE,
T. BUTLER,
W. BENNETT,

M. NOBLE,
J. HANCOCK,
A. MUNRO,
E. B. STEPHENS,
J. N. WESTMACOTT,
JOSEPH DURNHAM,
J. EDWARDS,
T. THURFF,
E. DAVIS,
S. EARLE,
W. F. WOODINGTON."

[To this memorial Sir Benjamin Hall has returned for answer, that the money for the Wellington monument has not been voted; therefore, no arrangements can be made. Sir Benjamin Hall refrains from saying one word relating to the Scutari monument; he ignores that altogether in his answer; but if "the money not being voted prevents arrangement" being made with regard to the Wellington monument, it applies with equal force to the one for Scutari; and we sincerely hope, for the credit of all, that such may be, and is, the fact, whatever our fears may be.—ED. A.-J.]

THE PEACE TROPHY AT THE CRYSTAL PALACE.

It is understood that "the Peace Trophy" was a commission to the Baron Marochetti, from the Directors of the Crystal Palace; if so, the Directors have made a mistake; for beyond question it will do them much more harm than good—although it is probable that the actual cost was paid for by the receipts incident to its "inauguration" in the presence of Her Most Gracious Majesty, H.R.H. Prince Albert, the Court, and "the wounded of the Crimea." But loss of character is always ultimately pecuniary loss: and the trophy is a blot, from the reproach of which the Directors will not easily relieve themselves.

We can readily imagine the astonishment, amounting to indignation, of Her Majesty and the Prince, when the canvas covering was withdrawn from this "golden image" which Marochetti had "set up." Their good taste, and knowledge of art, its capabilities and its requirements, are sufficiently well known to induce universal belief that they found themselves grievously out of place in the Crystal Palace, to render honour, amounting almost to homage, to a work which, for any merit of design or execution, would have been rejected by Guter as the ornament of a trophy plum-cake. It has been so extensively described by the daily and weekly newspapers, that it is quite needless to enter into any description of it here; we observe, however, with no ordinary satisfaction, that we have not seen a single notice that gives to it a less condemnatory adjective than that of "execrable." It is, indeed, impossible to find in it a single particle of merit; a production claiming to be "art," so utterly worthless, was never placed before the British public.

We had some thoughts of selecting, from about twenty newspapers, passages of criticism on this work; and may yet do so—unless it be consigned speedily to the oblivion it deserves.

The monument for Scutari is of a better order, although that also is a poor affair. Who will for a moment believe there are not a score of sculptors in England who could have done more justice to so nobly suggestive a theme?

We earnestly hope our patrons of Art will learn a lesson from these failures. No one denies that Baron Marochetti can produce an equestrian statue; perhaps in a work of that class he surpasses the majority of his contemporaries; but we have never yet seen a production of any other order by him that at all approaches the productions of several of our leading British sculptors. Let any one who doubts this examine his "Peel" at the Crystal Palace, and the miserable bas-relief at St. Paul's. If this assertion be fact, how deplorable it is that so large a share of public patronage has been accorded to this gentleman, while, of all the arts, sculpture is the most difficult of sustinment in England!

CORRESPONDENCE.

To the Editor of "THE ART-JOURNAL."

THE MONUMENT FOR SCUTARI.

DEAR SIR,—You have so often defended right against wrong, and written so earnestly for the advancement of sculpture in this country, that I am induced to forward to you a few words respecting the exhibition, at the Crystal Palace, of Baron Marochetti's model for the monument to be erected at Scutari.

For full twelve months the *Times* has been feeling the "public pulse" with regard to this same monument and its author, and following, as you know I do, the profession of a sculptor, I am necessarily deeply interested in all matters relating to the Art I practise. It is, therefore, with great pain I have observed the ceaseless efforts of the *Times* to disparage British Art. In sculpture it seems to see nothing,—to know nothing,—to care for nothing,—to notice nothing—except the productions of Baron Marochetti.

Well, sir, at length we see the Baron's monument for Scutari at the Crystal Palace ("the grand and bold monotony," as the newspaper phrases it), and also "the Baron's celebrated peace trophy," at which some laugh and others grieve; but there they are,—and, though it would be unbecoming of me to express an opinion of the merits or demerits of the Scutari model, yet its exhibition decides one very grave and important fact, namely, the question of the sum that it should cost: Parliament, from all accounts, is to be asked for 17,500*l.* for a monument for Scutari. Is it to be the one at the Crystal Palace? If so—and I write with facts before me—all the sculptors I have communicated with (and they are many) would be well content with 6,000*l.* for such a production. I may tell you an estimate has been made, and it could be completed for a sum under 5,000*l.*; then why should there be a grant of more than 17,000*l.* when 6,000*l.* would be ample payment? Again, the character of the design is of that description which, of all others, demands the least amount of artistic work; it is required only to roughly model one figure, and multiply it by three casts from the same, and sure I am there are plenty of sculptors in this realm who would be glad to model such a statue for 150*l.*

I have the honour to be,

Yours truly,

A.

MINOR TOPICS OF THE MONTH.

THE NATIONAL GALLERY.—Four pictures from the "Rogers' Collection" have been secured for the National Gallery:—the copy, by Rubens, of Mantegna's "Triumphal Procession of Julius Caesar," for 1,102*l.* 10*s.*; Rubens's sketch for his picture of "War," in the Pitti Palace, 210*l.*; Giotto's fresco from the Calmine church at Florence, 210*l.*; and Bassano's "Good Samaritan," 241*l.* 10*s.* These are all valuable additions to our picture museum.—Another addition has been made to the national collection during the past month, a picture painted in distemper by Alessandro Botticelli, a Florentine artist of the fifteenth century. The work is one of those purchased in Italy by the director during the past year; it is circular in form, and represents the Virgin with the infant Saviour, and two youthful figures in the act of worshipping him: one of these two is an angel, and the other appears to be St. John the Baptist: the expression of the Virgin's face is very beautiful, but there seems a remarkable family likeness in the three large figures, as if all had been studied from the same model. As an example of this old Florentine master this picture is not without value: it is in good condition, and the colouring brilliant for its age; yet there is little in it that the student will find profitable; the drawing of the limbs is altogether bad. The National Gallery contains no other work by this hand.

PROVINCIAL SCHOOLS OF ART.—It is understood that once in each year an Inspector from the head department in London shall visit each provincial school of art, and shall hold an examination in certain of the early stages of the course; and at the same time in conjunction with the head master of the school, and assisted, if necessary, by a head master from one of the

nearest schools of art, adjudge local medals and rewards. The principal and advanced works rewarded with a medal will be sent to form a general or national collective exhibition, either in some one of the great provincial towns or the metropolis.

PANORAMA OF ST. PETERSBURGH.—Often as we have had occasion to speak in favourable terms of the panoramic pictures painted by Mr. Burford, we do not remember to have seen a more successful effort of his skill than the view of St. Petersburg, recently opened in Leicester Square; it is the perfection of scenic painting,—indeed, may almost take rank as a picture with the best class of landscape-painting. The view is taken from the summit of the observatory, near the imperial palace, which commands the whole extent of the city and the surrounding country, seawards as far as Cronstadt. Every part of the picture is painted in a most masterly manner; nothing appears slighted or left for the imagination to fill up, even to the minutest details of the architecture, and the colouring is everywhere as truthful as Art can render it. The painting of the water demands especial notice for its reality: there is a small steam-ship at anchor in front of the dockyard, which is brought forward with such extraordinary power that one can scarcely believe it to be represented on the same surface as the objects in its rear. The ripple on the surface of the river as it flows past the vessel is positively in motion.

THE STATUE OF SIR ROBERT PEEL in Cheap-side is now provided with its lamps, &c., completing the entire design. The tempting chance for the lovers of "uniformity" of placing four lamps at each corner, has been modified by better taste, and the general effect improved, by placing two only behind, and two posts in front. So far the change is agreeable, but the pedestal and its accessories are still little removed from the common-place, and are eclipsed by the city statue of William the Fourth, opposite London Bridge.

MR. T. SEDDON has arranged, for private exhibition, an interesting series of sketches, by himself, in Jerusalem and Egypt. They are pictures of remarkable places, most truthfully rendered, and an additional interest is given to them by the fact of their being all painted on the spot, and not at home from slight sketches, as is frequently the case. Hence, there is much truth and vigour about them. The large pictures of the Valley of Jehoshaphat and the Pyramids are excellently rendered; the undying interest of most of the scenes depicted, need, however, not be insisted on. They may be seen at 52, Conduit Street, throughout June.

THE BUILDING erecting near Brompton Church, for the use of the Commissioners of the Great Exhibition of 1851, and intended for a Museum, is rapidly completing its features of ugliness. As a mere frame-work of iron and glass, its in-artistic appearance has been denounced, but it is now closed in with sheet metal, and looks like an immense steam-boiler. It is perfectly marvellous how anything so hideous could emanate from such a quarter; the gas-meters of Lambeth are elegancies by comparison.

THE WOOD CARVINGS OF MR. W. G. ROGERS, and especially some of his restorations of the works of Gibbons, are now deposited at the establishment of Messrs. Boose and Roe (successors to Forrest), at No. 54, Strand. A visit to this collection may afford pleasure to all who appreciate excellence in Art, and who can rightly estimate the high abilities of the accomplished artist. Mr. Rogers deservedly stands at the head of his profession; he has been surpassed only by his great predecessor, whose works after the lapse of more than a century it is his pleasant task to rescue from the grasp of the destroyer.

INDUSTRIAL EXHIBITION AT MANCHESTER.—The year 1857 is, it appears, to have its commemoration by another Exhibition of Industrial Art, to be held in Manchester, where a structure is to be erected for the purpose. It will be, of course, our duty to render it all the assistance in our power. If an exhibition could be successful anywhere out of London, it must surely be in this—the great city of Art Manufacture, not only of cotton but of a hundred other articles

which create the wealth of the empire. The projectors do not, probably, calculate upon its "paying" in the ordinary sense of the term, but there are many ways in which it will be remunerative. A very large sum has been already subscribed, so as to render failure an impossibility. We shall, no doubt, have more to say on this subject ere long; meanwhile, we have only to observe that the result will entirely depend on "the management,"—if that be good, there can be no danger; if it be incompetent, disappointment is certain.

DRAWINGS OF THE CRIMEA.—Messrs Dickenson of Bond Street have added very largely to their collection of drawings of the seat of war, comprehending views, battles, marches, buildings, fortifications; in short, all matters which serve to throw light on this ever-interesting subject. The exhibition is free.

A SOCIETY—to which has been given the name of the NATIONAL GALLERY REFORM ASSOCIATION—has, it appears, been formed; of how many "Members" it consists we are not told, but we may easily guess; it would be, we imagine, no difficult matter to name the half-dozen; meanwhile, all we positively know is that "William Coningham" is the Treasurer, and that he addresses from "the Oxford and Cambridge Club."

THE CRYSTAL PALACE.—Some immediate reference to the various improvements that are in progress here seem to be required; although it is our intention next month to notice them at length and in detail. An active and intelligent manager, Mr. Fergusson, has been for some time at work, not only to renovate but to remove; he has had not alone to avoid the evils into which his predecessors had fallen, but to go back many steps in order to give to the scheme the character to establish which it was originally devised. It is notorious that as a nursery of industrial Art—such as it was expected to be—it is entirely a failure; but a remedy is by no means impossible, and arrangements are now making which may yet render the Palace a very valuable auxiliary to the manufacturer. It is to this special branch of the subject we shall direct attention in our next, and in succeeding parts, for our purpose is to illustrate some of the Courts in which the productions of Art-industry are deposited.

HOSPITAL FOR CONSUMPTION.—The bazaar to which we referred two or three months since, in aid of the funds of this valuable institution, will take place on the third and two following days of this month, in the grounds of the Toxophylite Society in the Regent's Park, wind and weather permitting—for while we write the elements are terribly adverse to fêtes of this description—there is little doubt of the Hospital receiving substantial benefit from the proposed bazaar, as it always has done on previous similar occasions.

MEMORIAL OF THE GREAT EXHIBITION.—Something, it appears, is to be done in reference to the subscription that was entered into in 1852, to preserve "a memorial of the Great Exhibition, in connection with a testimonial of admiration and esteem to H.R.H. Prince Albert;" Alderman Challis (who, as Lord Mayor in 1852, set the subscription on foot) has summoned a meeting of the subscribers; but it was held at too late a period of the month to enable us to comment on the proceedings.

HER MAJESTY'S THEATRE.—The great pleasure of the season is the re-opening of the noble temple of the Musical Drama, "HER MAJESTY'S THEATRE," where for so many years Mr. Lumley delighted the public, while improving their taste, in a manner that should never be forgotten. It was quite refreshing to find ourselves once more in the "Old House at Home,"—to see it as unfaded and fresh as when the "Swedish Nightingale" poured forth her wealth of song within its walls, and the dome echoed back the thunders of Lablache.

DR. WAAGEN, we hear, is about to visit this country again, during the summer, to complete his work on "The Art-Treasures of England."

CARL WERNER'S DRAWINGS.—We noticed last year the collection of water-colour drawings exhibited by this artist at 49, Pall Mall, and we have much pleasure in inviting attention to a new collection, the result of more recent labours.

They are not numerous—the subjects are principally Venetian interiors, saloons, and halls of state, well-known to many past generations, and now sought by the artist and traveller attracted by their history and tradition. There is among these works one large composition, full of figures, of which the subject is "The Departure of Caberia Cornaro, Queen of Cyprus, from Venice." "The Great Hall in the Doge's Palace" at once recalls the reality to the memory of all who have seen the room; its famous pictures are all recognisable. Other remarkable subjects are "The Library in the Doge's Palace," "The Doorway of the Convent of St. Gregorio," "Interior of St. Mark's," "Entrance of the Church of St. Zeno, from the Cloister, Verona," "Tomb of Romeo and Julietta, Verona," "Interior of St. Antonio, Padua," with many other subjects of much interest. Carl Werner is undoubtedly an artist of the very highest talent; and as a master there are few in England under whom pupils may so advantageously study.

COPYRIGHTS IN ART.—The following notice of motion was made in the House of Commons, on the 19th of May, by Thomas Chambers, Esq., the member for Hertford: to move for a

"Select Committee to inquire into the present state of the Law of Artistic Copyright; the operation of the Engraving and Sculpture Copyright, and International Copyright Acts; together with the Conventions entered into by Her Majesty with various Foreign States, and the Orders in Council founded thereon, so far as the same relate to Artistic Copyright, with a view to the amendment and consolidation of the Engraving and Sculpture Copyright Acts."

It is high time this subject should be considered by the Legislature; and we shall look for the discussion with no ordinary anxiety.

FLAXMAN'S BAS-RELIEFS at Covent Garden Theatre have remained uninjured by the late fire, and will, of course, be carefully preserved. They typify, in two compartments, the ancient and modern drama. In one we see Aristophanes and Menander with the Greek Chorus; and Æschylus contemplating the pursuit of Orestes by the Furies. In the other, Shakspeare is calling up his principal creations in Tragedy and Comedy; while Milton is thoughtfully gazing on a scene from his own "Comus." The very graceful statue of "Comedy," bearing the characteristic mask and crook, emblematic of her pastoral origin, is also by Flaxman, and bears his name on the pedestal.

PRIVATE MUSEUMS.—Two private museums have become public property in the course of the last month; the one by gift, the other by purchase. The gift is to the city of Liverpool, and consists of the large collection formed by Joseph Mayer, F.S.A., and which has long been exhibited in Colquitt Street, in that city. It embraces objects of all ages and countries, and is particularly rich in Egyptian specimens; there is, however, scarcely any department of antiquities unrepresented, and the recent additions of the celebrated Faussett collection of Anglo-Saxon antiquities, and the Fejeráry collection of Roman ivories, have given it a great renown. Mr. Mayer has spent more than 30,000*l.* in its acquisition, and has munificently presented it to the Liverpool people for their new Museum and Hall of Science, about to be erected near the Town Hall. The Museum, which has become public property by purchase, is that formed by C. Roach Smith, F.S.A., and which will now be located in the British Museum. It is especially curious as illustrative of Roman and mediæval London; indeed, it almost entirely consists of relics obtained within the boundaries of our metropolitan city, during the excavations made within the last thirty years.

THE ALLIED GENERALS AT SEBASTOPOL.—A painting of very great merit, and of the highest possible interest, at this moment, has been painted by Mr. T. Jones Barker, and will be exhibited, during the month of June, at Messrs. Colnaghi's, Pall Mall. We cannot, at present, do more than refer to it as containing the portraits of seventy or eighty generals, &c., who had "leading parts" in the war, and who are assembled before the ever famous fortress.

REVIEWS.

THE SCENERY OF GREECE AND ITS ISLANDS. Illustrated by Fifty Views, sketched from Nature, etched on Steel, and described *en route*, with a Map of the Country. By WILLIAM LINTON. Published by the Artist, London.

The sight of any place which has been the theatre of remarkable historical events naturally brings before the imagination whatever has occurred there: it is not necessarily the scene itself, how beautiful soever it may appear to the eye, that renders it attractive, so much as the associations which are connected with it. We rebuild, in our mind, the ruined towers of some ancient fortress, and we seem to see the armed hosts encamped against it; we gaze on some old battle-field, now, perhaps, covered with golden corn ripe for the sickle of the husbandman, and once more it is glittering with helmet and cuirass; we walk amid the silence of cloister and colonnade now mouldering into dust, and remember that the smoke of holy incense once ascended up from its altars, and hooded monks sang in chorus to the loud-pealing organ; we visit the lonely chamber from which the martyr or the patriot was led forth to the scaffold, and the ear still catches the "groaning of the prisoner appointed to die." At times like these we hold communion with the past; thought is too busy with the dead to have much intercourse with the living.

Such feelings as those we have attempted to describe took strong possession of us while slowly turning over the pages of Mr. Linton's delightful volume: we say "slowly," for each picture summons up a train of shadowy thoughts concerning a people whose history seems, at this distance of time, and with the change that has passed over the spirit of our world's mind, to belong rather to fiction than reality. The first plate, for instance, introduces us to the wide level plain of Megalopolis, and the mind instantly reverted to its founder, Epaminondas, the victor at Leuctra, where four thousand Spartans, with their king, were left dead on the field. Next we have Athens in three or four plates, in one of which the ruined columns of the Temple of Jupiter Olympius stand out in bold relief against a background of dark thunder-clouds that appear more in harmony with the noble wrecks of Athenian grandeur, than if these were presented amid the blaze of sunshine. As the traveller leaves Athens for the tour of Northern Greece, he passes through the wild and rocky gorge of Phyle (Plate 6), from which Thrasylus descended with seven hundred men against the Thirty Tyrants: the scene is most artistically represented by Mr. Linton's pencil. Boeotian Thebes comes next, conjuring up visions of Pindar, Epaminondas, and a host of other great names that added lustre to old Greece: the modern town, with its aqueduct, and the mountains of Eubœa in the distance, make a picturesque composition. Mount Parnassus, sacred to meditation; the cliffs of Trophonius, amid which were the Hieron, or sacred grove, and Temple of Hereyna; the Acropolis and Plain of Chæronea, where the Athenians were defeated by the Boeotians in the fifth century before Christ; and, with their allies, the Spartans, were also vanquished by Philip of Macedon about a century after, and where the Greek historian, Plutarch, was born; Delphi, "whose oracles are dumb;" the Fount of Castalia, the waters of which inspired all who drank of them with the genius of poetry, severally appear in successive plates.

Salona, to which Diocletian retired after he had abdicated the Roman diadem, forms a beautiful picture, surrounded as the town is by objects of deep interest to the classical student; "a more spirit-stirring scene," as Mr. Linton observes, "is scarcely to be found in all Greece." Eleusis, where was held that mysterious festival, to which many of the Grecian tribes went up, as did the Jews to the feast at Jerusalem, to take part in the most solemn religious ceremony observed by the ancient Greeks, is now a mean village, whose scattered houses, however, form the foreground of an interesting picture. The Acropolis, and Mars' Hill (Plate 17), bring to mind St. Paul denouncing the superstition of the Athenians, no less than all the other events connected with the history of the people, whose great council was held here. "The hill of Areopagus offers," says the writer, "one of the best positions at Athens for contemplating 'the flood of fire' with which the marble columns, the mountains, and the sea, are all bathed and penetrated by the illumination of an Athenian sunset."

We have no space to follow Mr. Linton in his tour through the Morea and the islands of Greece, which form the subjects of his remaining plates; there is not one that does not invite our remarks, but we are constrained to forbear. A more captivating book has rarely passed into our hands;

and it is one which must have cost the author some years of arduous labour. We have long thought Mr. Linton an artist whose genius has not been sufficiently appreciated by the public; his pictures of Greek scenery, and his compositions from classic history, such as "The Embarkation of the Greeks from Troy," and "Caius Marius among the Ruins of Carthage," have never been excelled by any works of similar character; they are full of the most expressive poetry of classic Art. He comes before us in this volume as an engraver, for the plates are all from his own etching-needle, aided, we presume, by the ruling-machine; the majority of them have the finish, delicacy, and force of the most elaborated line engravings, so much as to render it difficult to say they are not. He is, moreover, a scholar, of which there is ample proof in the text that accompanies his views, and to the scholar who loves to "tread on haunted ground," this work will be as welcome as it cannot fail to be to the admirer of Art.

NOTES ON SOME OF THE PRINCIPAL PICTURES EXHIBITED IN THE ROOMS OF THE ROYAL ACADEMY AND SOCIETY OF PAINTERS IN WATER-COLOURS. By JOHN RUSKIN, M.A. Published by SMITH & ELDER, London.

We are agreeably disappointed by this notice of the pictures in the Academy. Mr. Ruskin finds it inconvenient to be consistent in his animosities. In his preface to these "Notes" he deprecates what he calls anonymous criticism, and congratulates himself that he is ready to answer for everything that he has written. What is Mr. Ruskin's response worth? He has, among a certain class of persons unacquainted in art, wielded some influence through a speciousness of language and a professed enthusiasm for painting; and within this circle he has oracularly endeavoured to damage the reputation of the best men of our school, until on all hands there is an unanimous effort to suppress, or at least neutralise, the nuisance. Can we not lay our finger, in Mr. Ruskin's works, on passages the most insolent that were ever aimed at the reputation of distinguished men? Will these men now thank him for his empiric patronage? He claims for himself the purest spirit of impartiality, but he praises inordinately Mr. Millais, and he surely tells us that Millais is his friend; he praises in like manner Mr. Hunt, and claims him also as his friend; he praises also Lewis, and there generally most deservedly, though frequently in the wrong passages. If Mr. Lewis is not already his friend, does he wish to make him so also? How has he written of Maclean, Stanfield, Roberts—nay, of all whom he chooses to distinguish from the "new school"? What he wrote publicly of Roberts last year in his "Notes" is publicly known, but not what he communicated to him privately, which it is said amounted to a declared determination to write down everything that he should in future paint. Now for the recantation which comes in the "Notes" before us. Speaking of the St. Peter's picture, he says: "It is both careful and brilliant. . . . I can answer for the careful delineation of what must be to most people a striking scene. . . . Note, for instance, the pretty and true change in the colour of the red cross in the dome, where it is half in shade and half in sun." This of course rescues Mr. Roberts from the ban put upon him last year; he must be most grateful, and will again appear happy to his friends. Mr. Ruskin alludes to a change in Mr. Roberts's manner. There is no change; as he paints this year, so he painted last. Mr. Stanfield is also fortunate in eliciting eulogiums in these "Notes" on "The Abandoned." The sea is "quite Turnerian, in the mystery of the farther waves, and the sentiment of the picture very grand." But Ward's picture is "excepted from the progressive list"—at least Mr. Ruskin "fears" it must be so—and "marked as one of the representatives of the old school;" but the notice terminates with the redeeming clause, "it is not a bad one." This final patting on the back must have saved the artist much pain! Upwards of five pages are devoted to "The Scapegoat," but the path of the notice is that the picture, "regarded as a landscape or as a composition, is a total failure;" that, in painting such a picture, Mr. Hunt had "forgotten to ask himself first whether he could paint a goat at all." The critic has committed himself to other works, but feels from former experience that it would not be safe to praise this work. In speaking of "Autumn Leaves" (J. E. Millais, A.), it is said to be "the most poetical work the painter has ever conceived, and also, as far as I know, the first instance existing of a perfectly painted twilight." On the whole, and think, as they may do without presumption, they are well-versed in literature, and have acquired much and varied learning, cannot fail to enjoy a compendium of what they devoted so much time to

NAPOLEON REBUKING HIS OFFICERS ON THE BATTLE-FIELD OF BASSANO. Engraved by C. G. LEWIS, from the Picture by T. J. BARKER. Published by J. G. BROWNE, Leicester.

The print-publishers in the country seem of late to be keeping pace with those of the metropolis, in the number and importance of the works they bring out: Mr. Browne, of Leicester, is a name rather new to us, and if this print be his first speculation, as we believe it to be, it is a bold effort; but, we expect, it will prove far from an unsuccessful one. The war-fever is not quite over with us yet, and just now we seem to take especial interest in all that refers to the terrible adventures of national conflicts. The engraving before us recalls to our recollection many of the large battle-pieces from the pictures of Horace Vernet, of whom, by the way, Mr. Barker was a pupil, if we mistake not; and certainly his compositions show much of the spirit and daring energy which characterise those of the French military artist. The historians of the wars in which Napoleon was engaged tell us that when he was riding over the field of Bassano, in Italy, one of the places identified with his earliest military achievements, he came upon a dead trooper and his horse, at the side of the former was a large dog pitiously howling over his prostrate master. Whether or not the French officers had been guilty of unnecessary cruelty, so as to justify the remark addressed to them by their general, we do not at present remember; but Napoleon is said to have directed their attention to the animal with the remark,—"There, gentlemen, that dog teaches us a lesson of humanity." The print is a very large one, the subject divided into three distinct groups: to the right are Napoleon and a portion of his staff, consisting of Generals Augereau, Berthier, Massena, and Marmont, each of whom acted a distinguished part in the subsequent wars of the Consulate and the Empire. The centre group is composed of the dead trooper and his companions; the left group, of some wounded republican soldiers, for one of whom a pretty *vivandière* is pouring out a cordial. The back-ground shows the town and fortress of Bassano, and the plain in which they stand is filled with the victorious troops of France. The story is very graphically represented, and carries the sympathies of the spectator with it; the strife of the battle is over, the "hurly-burly is done," leaving, however, its sad and sickening results spread out before the eye; but there is a quietude and repose over the scene contrasting, not unpleasantly, with what has been, for it is in harmony with what now is. Napoleon and his officers have been copied from well-authenticated portraits, that of the general-in-chief from the celebrated bust by Canova, it of course, represents him as a young man, widely different from the portraits with which we are most familiar: this is a very spirited group, both it and the central figures are very effectively engraved; and, indeed, the general character of the execution is vigorous and brilliant. It is certainly one of the best of the "war-prints" which have been issued in this country.

THINGS NOT GENERALLY KNOWN. By JOHN TIMBS, F.S.A. Published by DAVID BOGUE.

Authors, it is well-known, frequently damage themselves when they write long prefaces, or (some say) prefaces of any kind—but that which Mr. Timbs has gracefully prefixed to this volume, is a golden key to his interesting and very useful book.

"You may, perhaps say, 'Your volume contains but a small portion of things not generally known.' Granted, but here are no fewer than FIVE HUNDRED groups of instances, from the Heavens and the Earth; the sea and the air; light and sound; life and death; the animal and vegetable kingdoms; the origins of house and home; the festivals of our calendar; historical glances at laws and customs; dignitaries of church and state; national characteristics; wonders of our inventive age; and a few curiosities of art and literature of early times."

The volume is divided into subjects—"Marvels of the Heavens," of "The Sea," of "The Atmosphere," of "Life and Death," of "The Animal Kingdom," of "Domestic Manners," and so on:—and all are so well selected, as to be capable not only of conveying much information, but suggesting much more; it is impossible to place in the hands of the young, a work of higher interest, or greater value; it beguiles the reader into knowledge without force or effort; while those who have passed through many years of life, and think, as they may do without presumption, they are well-versed in literature, and have acquired much and varied learning, cannot fail to enjoy a compendium of what they devoted so much time to

acquire: indeed this volume is invaluable to young and old, and we congratulate the public on the result of Mr. Timbs' researches, which may be called "Universal."

THE FERNS OF GREAT BRITAIN. THE FERN ALLIES. A Supplement to the "FERNS OF GREAT BRITAIN." Illustrated by J. E. SOWERBY, Proprietor of "Sowerby's Botany." The Descriptions, Synonyms, &c., by CHARLES JOHNSON, Esq., Botanical Lecturer at Guy's Hospital. Published by the Proprietor, Mead Place, Lambeth.

The botanical works to which the name of Sowerby is attached have been so long before the public, and so appreciated by that portion of it who are interested in the vegetable kingdom, as to place him among the most popular of our writers on the subject. The importance which the Fern tribe has lately assumed in the conservatory, boudoir, and even in the drawing-room—and how varied and elegant is the foliage of these simple, wild children of the soil—demands such a book as Mr. Sowerby's publication to aid the amateur in its cultivation; for it contains all that is necessary for the amateur grower to know. It seems that the author has not been fairly treated, in reference to this work, by one of the societies that publish books on moral and religious subjects, at a comparatively low price, for the benefit of the large masses of the community; the society in question having, within a few months after the completion of his volume, issued one of a similar character, in which a large number of Mr. Sowerby's drawings were copied without his permission, or the least acknowledgment of the source whence they were taken. This is not honest, and we can scarcely believe that those who have the management of the publishing department of this institution were aware of the offence which had been committed. We do not at all consider that such a society is travelling out of its legitimate path in issuing works of this character; but it ought at least to take care that in so doing, the rights of private authors and publishers are not infringed upon.

The FERN ALLIES, a term recently applied to certain small families of the Fern tribe, are spoken of in a supplementary volume, which must take its place beside the other on the table of the botanist.

ANALYSIS OF ORNAMENT.—THE CHARACTERISTIC OF STYLES: AN INTRODUCTION TO THE STUDY OF THE HISTORY OF ORNAMENTAL ART. By R. N. WORNUM. Published by CHAPMAN & HALL, London.

We hold it as an axiom that no one can thoroughly enjoy the beautiful in Art, to whatever class the object he contemplates belongs, who has not some knowledge of the principles, or rather of the character, of that which constitutes its beauty. There must be, so to speak, some analogy between the mind and the matter to constitute real pleasure—the faculty of seeing aright must be combined with that of understanding aright. Hence we would strenuously advocate the propriety of making at least the fundamental principles of Art of every kind a part of general education in every school, private or public, throughout the kingdom. Were this done, there would be a generation after us far wiser than their fathers, and better able to appreciate all that is good and to shun whatever is bad; and for such a purpose Mr. Wornum's "Analysis of Ornament" would be a very suitable book of study in that particular branch. Although only an abstract of a course of lectures originally prepared for, and delivered at, the government Schools of Design, there is in the book sufficient information afforded on the characteristic elements of the various styles to be exceedingly profitable. In all Mr. Wornum writes he is eminently lucid and practical, and these qualities, added to the numerous examples of ornament with which his work is illustrated, render it instructive and comprehensible to the mind even of a child.

TASSO AND LEONORA, THE COMMENTARIES OF SER PANTALEONE. By the Author of Mary Powell. Published by ARTHUR HALL & Co., London.

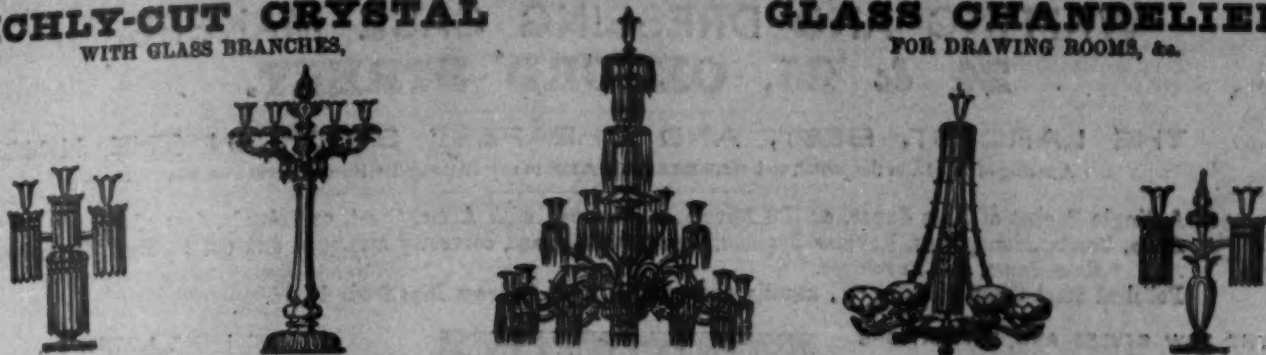
The Author of "Mary Powell" has acquired a well-earned celebrity by the ease and grace with which she recounts the real and fictitious events of past times. Her descriptions are strictly artistic, and her purity of sentiment, and perfect taste, render her writings most fascinating. If not her best, TASSO AND LEONORA is certainly among her best books, and she has not, as yet, written one too many.

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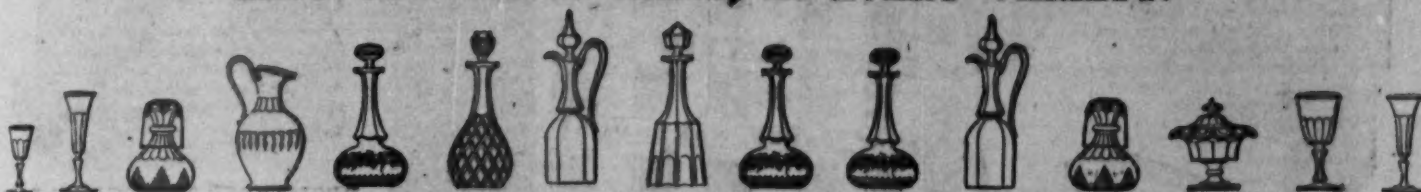
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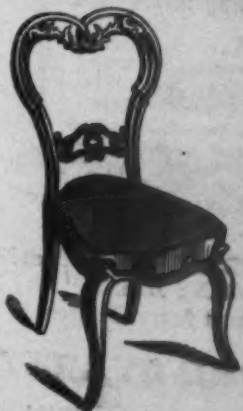
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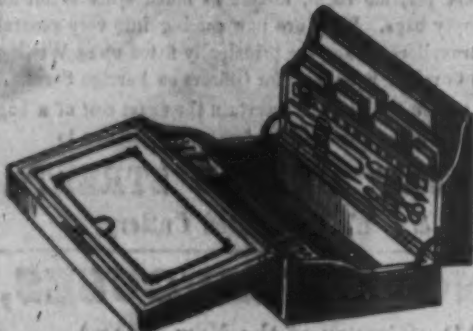
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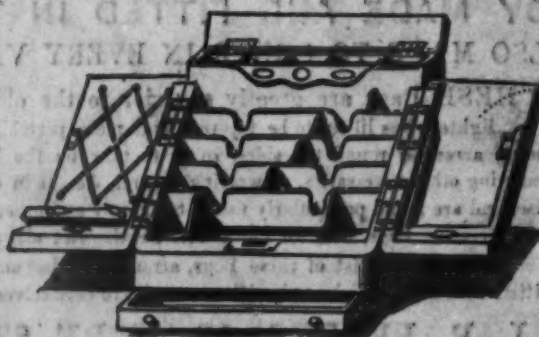
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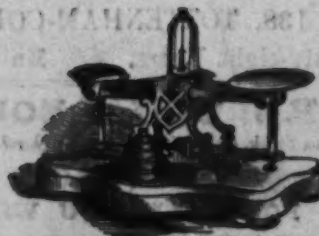
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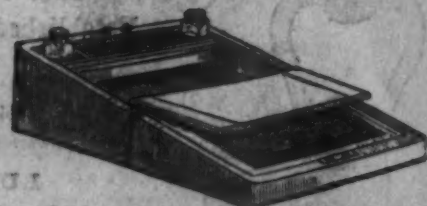
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